

*Walter Jackson*

# **Lessons in Penmanship**

**By C. E. DONER**

**For Business, High, Normal and  
Grammar Schools**

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**PRICE 40 CENTS**

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## INTRODUCTION.

The object of these lessons is to aid the teacher to teach penmanship intelligently and effectively. Home students will find the lessons helpful. In fact, anyone who wants to improve his penmanship will find the lessons useful. The lessons are progressive; they are graded so as to go from the simple to the complex. When all the lessons are practiced in this logical order, the pupil will have completed a practical course in penmanship.

Every one admires plain, uniform, legible penmanship. To acquire this style, method or manner of practicing is of utmost importance. What is meant by this, is the proper way of sitting at the desk, the correct way of holding the hand and penholder, and an intelligent way of using the arm in writing.

The penmanship lesson represents a small part of the writing that the pupil is required to do. Therefore, when the penmanship lesson is taught, it should bear as directly as possible upon the other written subjects that the pupil is learning, such as language, spelling, bookkeeping, arithmetic, composition and letter writing. A language lesson, a spelling lesson, or any other written lesson ought to be, in a true sense, a penmanship lesson. In order to have good penmanship in all written subjects, it is necessary to drill the muscles thoroughly in movement exercises, letters, words, figures, sentences, paragraphs, etc. The lessons in this compendium are to serve this purpose; and if the lessons are intelligently and persistently followed, a free, easy flowing style of penmanship will be the result.



## ARM MOVEMENT.

**What it is**—Arm Movement, as applied to writing, is the action of the muscles of the right arm cooperating in propelling the pen. The muscles which cause the fingers to open and close are situated in front of the elbow. The muscles used to make the hand and forearm move in a horizontal manner on the desk are situated between the elbow and shoulder. The muscles used to push-and-pull the forearm in and out of the sleeve are situated about the shoulder. When these muscles act in unison, through proper development, the result is known as Arm Movement.

**How to develop it**—Arm Movement to legible, uniform writing is like good liniment to a lame arm—it must first be rubbed on and then rubbed in. There are four principal movements: **direct; indirect; push-and-pull; lateral, or over-and-back.** The forearm muscle of the right arm should rest lightly on the desk. The elbow should extend just off the edge. The muscles should be relaxed. Roll the arm on the muscle in front of the elbow for the direct and indirect movements; make the arm go in and out of the sleeve for the push-and-pull movement; and glide the hand and forearm across the paper for the over-and-back movement. The fingers should not move in practicing these movements. The clothing of the forearm should be loose, so as to give freedom to the movement. These movements should frequently be practiced with a dry pen for the purpose of establishing freedom before using ink. The left arm also rests on the desk, and the left hand is used to hold and adjust the paper.

**Counting** is what creates interest, enthusiasm, and keeps the class together. Use a light musical tone of voice. Also count by tapping or sliding a pencil or penholder over the back of a book. In counting, use such variety of illustrations as will constantly charge the pupil's mind of the things to be acquired, such as movement, straight or curved strokes, stops, position of body, hand, etc., and at the same time retain the rhythm. For instance, in making small l count 1-stop—curve; or, push-pull—curve; or, heads-up—curve; or, feet-flat—curve. This is a suggestion for other letters, combination of letters, etc. Always put snap and life into the count; never allow it to drag, or be of the sing-song fashion.

## POSITION AND MATERIALS.

Illustration 1.

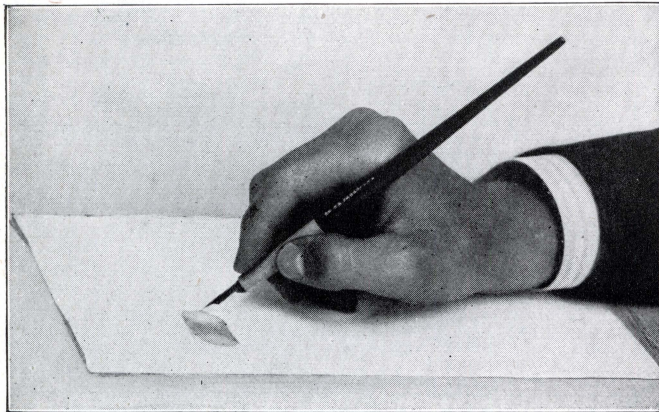
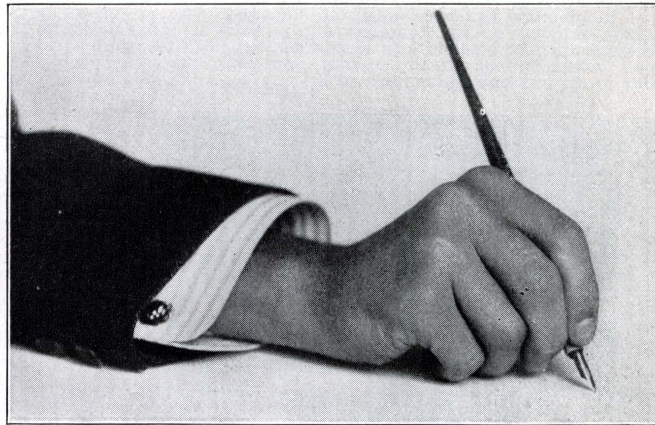


Illustration 2.



**Position.**—Study the accompanying illustrations carefully. In teaching position, two things should be carefully considered: first, healthful position; second, position in which the pupil can do the best work. The best position is always a healthful position. To acquire these good habits, teach position in the following way: **first**, rest and feet; **second**, paper; **third**, arms; **fourth**, penholder.

1. Rest and Feet. The pupil should lean back in the chair, and place the feet flat on the floor and apart. The space between the feet varies according to age of pupil. The feet should never be placed together. See illustration 3.

2. Paper. The paper should be slightly tipped and placed a little to the right of the center of the desk, or directly in front of the



Illustration 3.



right side of the pupil. The right edge of the paper and the right arm should be nearly parallel. The left hand should hold and adjust the paper and should be placed on the paper a little in front of the right hand. The paper should be moved forward as the lines are filled, but the angle of the paper should **not** be changed. See illustration 5.

3. Arms. The pupil should sit well back in the chair and incline slightly forward by bending at the **hips**. The back should be kept perfectly straight and the shoulders square. Both arms should be placed on the desk, the elbows extending just off the edge; or, instead of having the elbow of the left arm extend off the edge, it may be laid wholly on the desk. See illustration 4.

4. Penholder. The tip of the forefinger should be placed on the penholder where the pen is inserted and the forefinger should be curved slightly over the holder. See illustrations 1 and 2. The forefinger should not touch the pen. The thumb should be held back of the forefinger and the joint made to bend outward. The distance between the tip of the thumb and the tip of the forefinger is about three-fourths of an inch. The third and fourth fingers should curve well under the hand and should slide lightly and easily on the nails over the paper. See illustration 2. The penholder should be held either in front or back of the knuckle joint of the first finger. See illustration 1. The right hand should be in a standing position with the knuckle of the first finger facing the ceiling. See illustration 3. In other words, the penholder should point in the direction of the right shoulder. The wrist should be nearly flat, inclined just a little to the

Illustration 4.

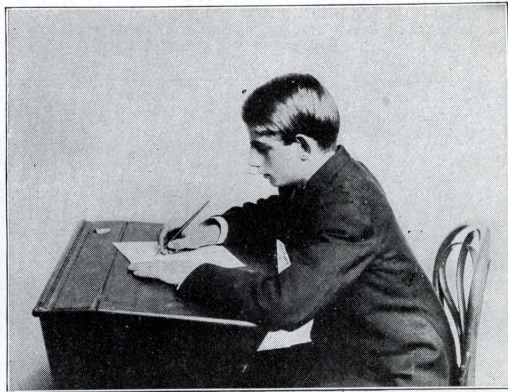


Illustration 5.



A wooden, cork or rubber-tipped penholder is best and should be of medium size. A small nickel-tipped penholder should not be used, for the reason that it requires gripping. Any kind of small penholder should never be used.

The paper should be uniform in ruling, size about  $8 \times 10\frac{1}{2}$  inches, and the lines should be from three-eighths to one-half inch apart. One inch margin should be observed on both sides of the paper. Paper with blank inch margins on both sides and at the top and bottom is recommended.

right. In all writing, the third and fourth fingers should slide on the paper in two ways—up and down, and over. When the fingers are made to slide in these two ways, and the arm made to work in and out of the sleeve on the muscle in front of the elbow, the pupil is using arm movement in writing. When the penholder is laid down, the pen should point to the right.

When the foregoing rules are thoroughly understood by both teacher and pupils, the following signals preceding the writing lesson, as well as preceding any other lesson, should be given:

1. Rest position.
2. Position for writing.

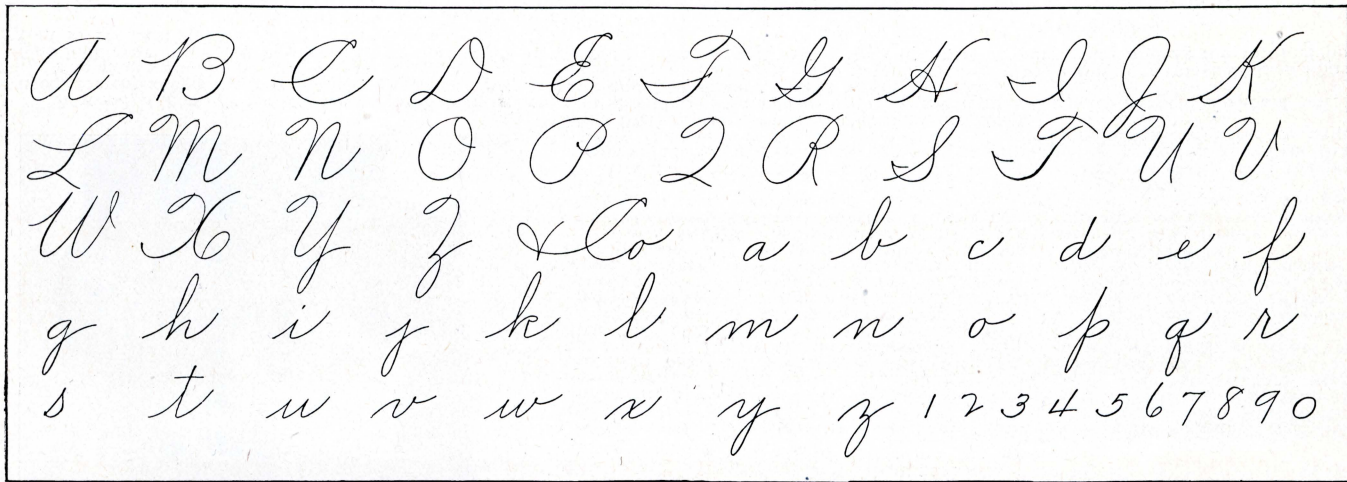
The rest position means that the pupil should lean back against the chair and place the feet flat on the floor and the proper distance apart. The position for writing means that the pupil should bend forward from the hips, take the penholder, place both arms on the desk, hold the paper with the left hand, stand the right hand up, point the holder towards the right shoulder, and be ready for writing. Pupils should understand these signals thoroughly, so that very little time may be taken in getting ready to write.

**Materials.**—"A workman is known by his tools." The best materials should always be used. Time is wasted in using poor pens, ink, holders and paper. A penwiper should be used to keep the pen clean. A wet sponge is best. Pen-wipers made of woolen or cotton goods are all right. A chamois skin makes a poor penwiper; it becomes greasy by handling it with the fingers.

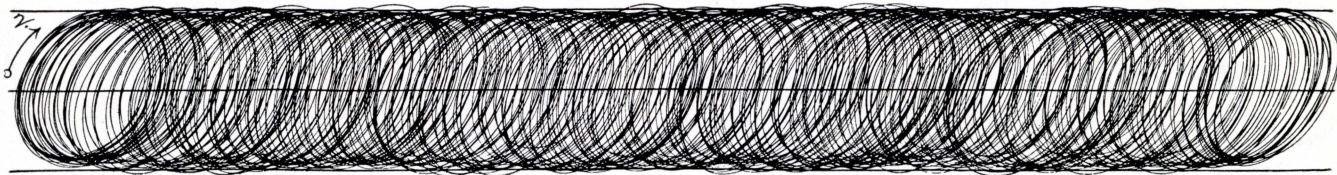
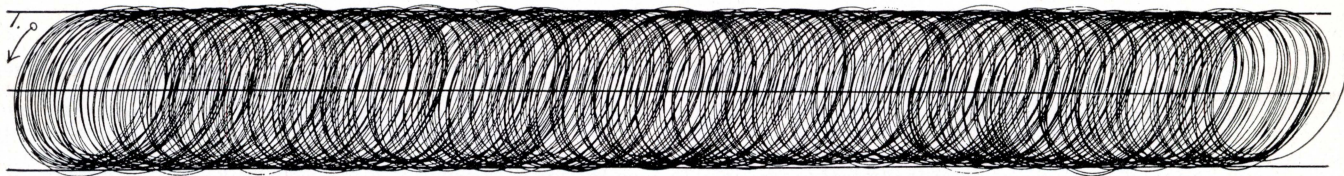
A pen with a medium point is best, not coarse or fine. One's judgment should be exercised in the matter of using pens. The number varies with different pupils. Some will be able to use a pen longer than others and yet get good results.

Any good fluid ink is recommended, so long as it flows easily from the pen. A pen should always be moistened well by dipping it into the ink above the little hole in the pen. If the ink is watered, it should be stirred well before using. Very little water should be added at one time.





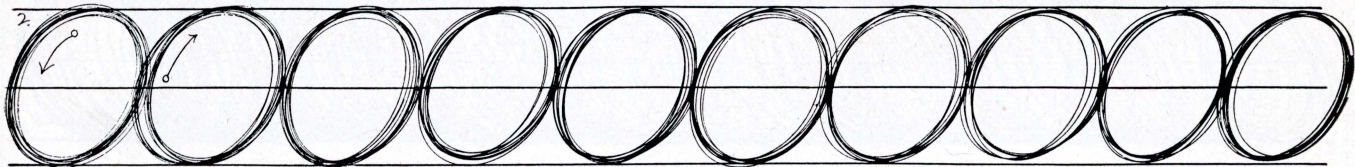
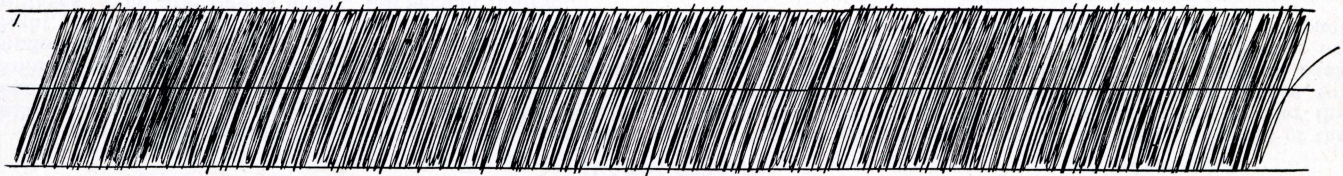
Practice on this lesson is merely for the purpose of becoming familiar in a general way with the style of capital letters, small letters and figures used in this compendium. To fix the standard form in the mind, sufficient practice should be given to each letter and figure in this lesson, which is given as a model. Each of these letters is presented in the following lessons accompanied by more explicit instruction in the practice of which you will probably be able to use more arm movement than you can use now. In addition to these capital letters, there appear different styles of a few of the capital letters in the following lessons.



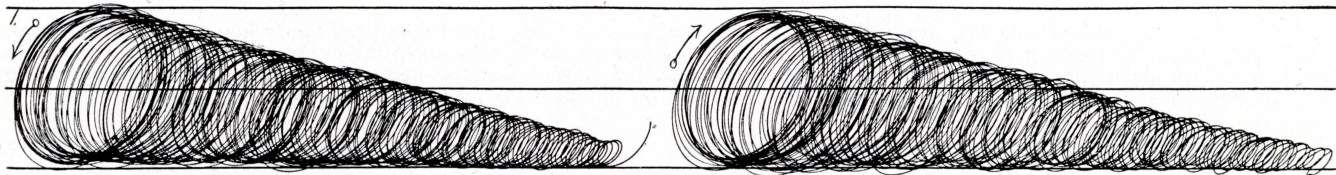
### INSTRUCTIONS.

**Lesson 1.** In making these two exercises (both ways around) the arm should roll freely on the muscle in front of the elbow. The fingers should not move. Make about 200 revolutions in a minute for an exercise this size. The smaller the exercise the faster the motion; the larger the exercise the slower the motion. Make the exercise also three spaces for volume of motion. The right hand should be in a standing position; the third and fourth fingers must be drawn well back under the hand and made to glide freely over the paper. **Count**—one, one, one, one; or, round, round, round, round; or, light, light, light, light. Do not let the count drag,—give snap to it. Name the exercises direct and indirect compact ellipses. The first one is direct, the second indirect.



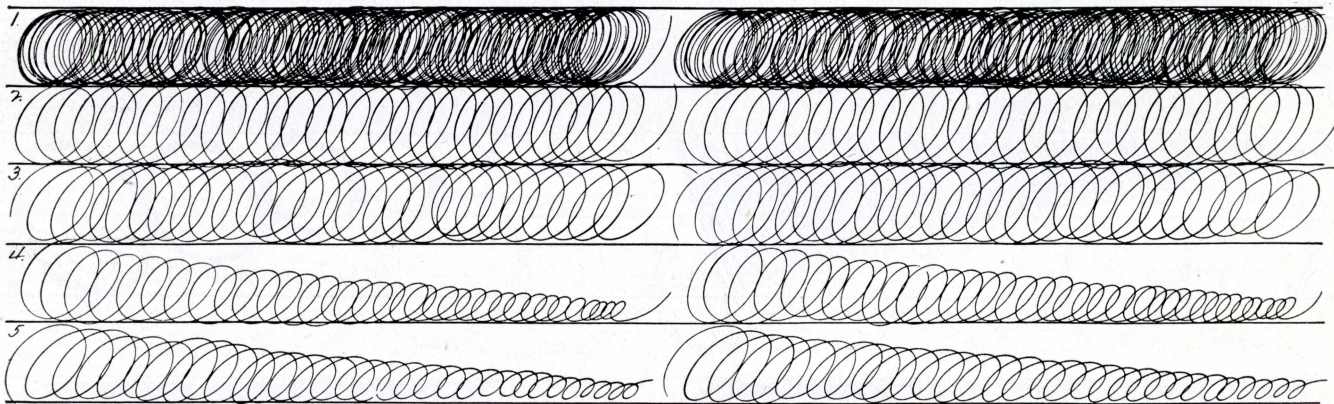


**Lesson 2.** The first copy is the push-and-pull compact exercise; the second copy is the direct or indirect retraced ellipse. About 200 downward strokes or revolutions should be made in a minute. In the second copy, retrace as many times as will look well, so that the exercise will not be too light or too black. **Count.** For the first copy, count one, one, one; or, down, down, down, repeating the word rapidly. The count must not lag, but must be repeated with a good deal of snap. For the second copy count 1-2-3-4-5-6-7-8, or any other number of times around. Remember this exercise is to be made both ways around, but it need not be made so on the same line.

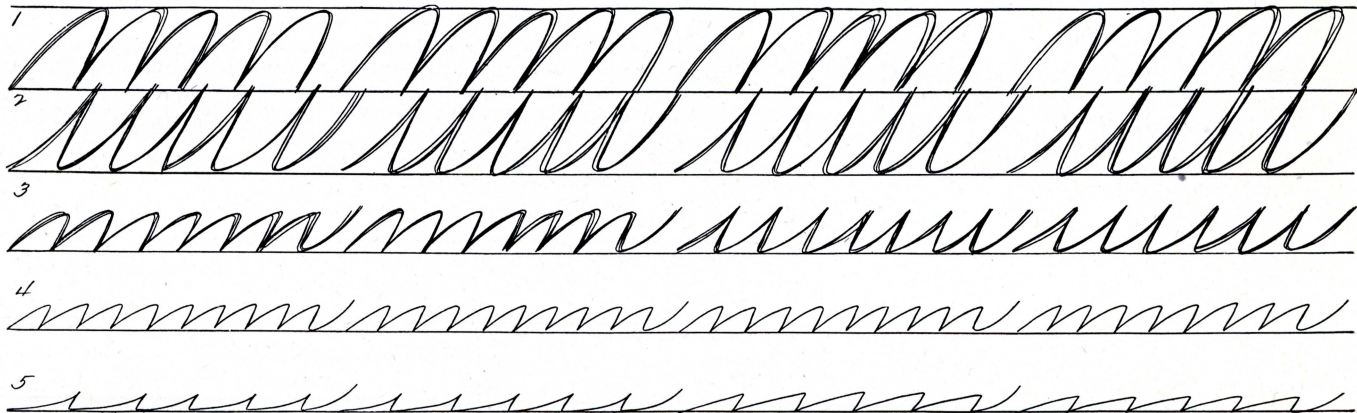


**Lesson 3.** Begin these exercises large and gradually have them diminish from the top to about the size of a small n or u. The bottom of the exercises should be kept on the line. Make them both ways around, as in the first copy. Also make the single retraced ellipse both ways around. The push-and-pull compact diminished exercise should be practiced thoroughly. The movement used in making an exercise of this kind is very important. If desired, converging lines may be drawn for these exercises. **Count.** For each exercise count one, one, one; or, round, round, round; or, down, down, down, being sure to count rapidly.



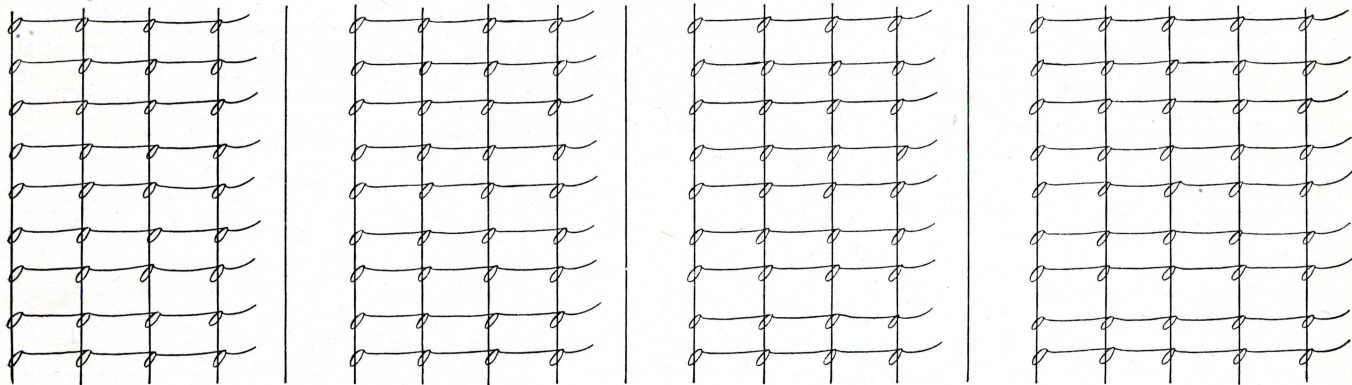


**Lesson 4.** The two exercises in the first copy should be made compact—direct and indirect. The second and third copies are the direct and indirect open ellipses and should be made with a faster movement than used in the compact exercises. The exercises in the third and fourth copies should diminish to about the size of a small **e**. **Count.** For each exercise count one, one, one; or, light, light, light; or, round, round, round. Be sure to count rapidly.

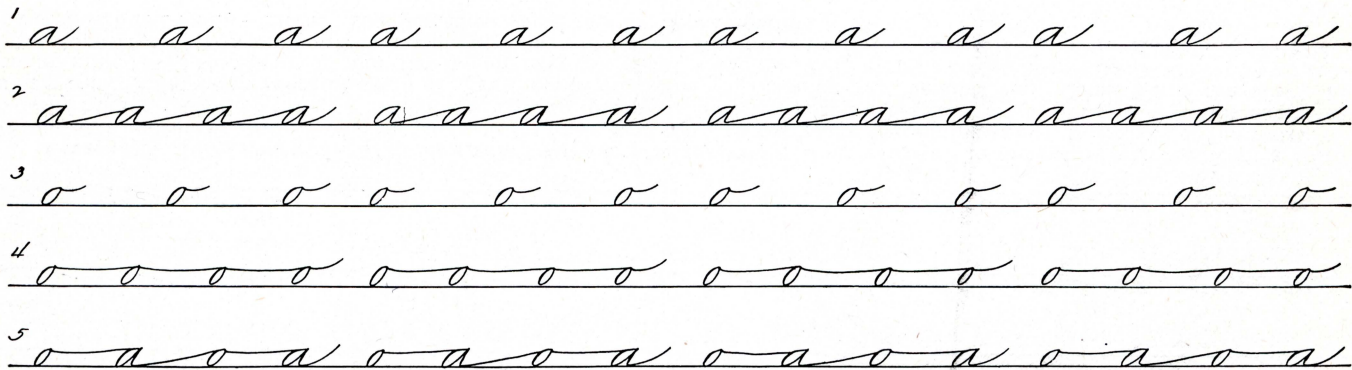


**Lesson 5.** The first two copies are small *m* and *u* exercises enlarged. Retrace each copy three or four times, then reduce the exercise as in copy 3. Considerable push-and-pull movement must be used in these exercises. After thorough practice of retracing, try the same exercises as in copies 4 and 5. In copy 5 the spacing should be wide between the downward strokes for the purpose of giving freedom of movement across the paper. **Count.** For copy 1 count up-down, up-down, up-down, up-down, up-down; for copy 2 count up-down, up-down, up-down, up-down, up-down, up; and the same for copy 3 except faster. In copy 4 count up-down, up-down, up-down, up-down, up-down, up-down, up-down, up-down, stop—curve. At the end of the **last** downward stroke stop the pen, then make the ending curve. For copy 5 count glide-stop, glide-stop, glide-stop, glide-stop—curve. Between the stops the pen should glide rapidly.



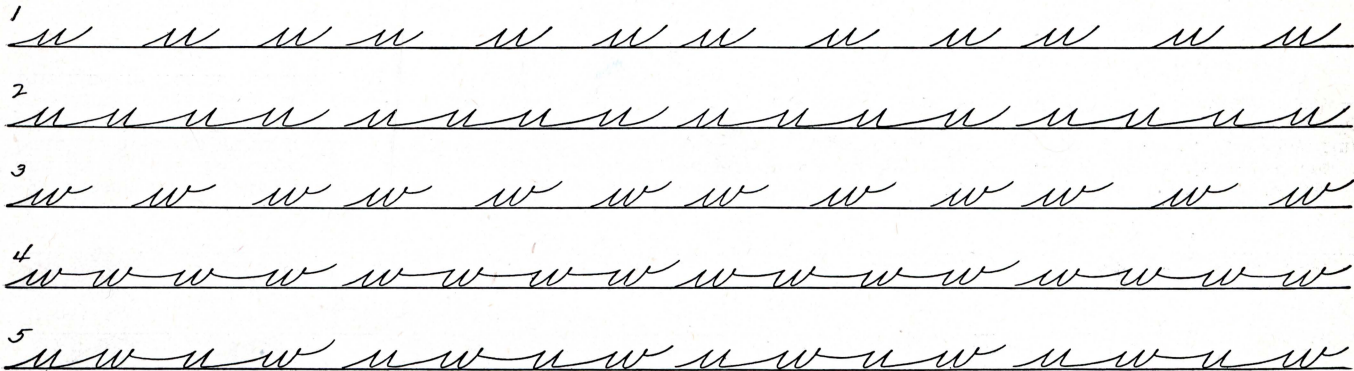


**Lesson 8.** Turn the paper and make the small o exercise across the lines, being careful to place the o on the line. Practice other letters, and write simple words, in this way. It teaches one to write straight without lines. It also teaches exactness, since there is a definite place for the letter. **Count**—1, glide-2, glide-3, glide-4—curve; or, o, glide-o, glide-o, glide-o—curve. Stop the pen at the top of each o as it is closed; glide the pen rapidly between the o's.



**Lesson 9.** The purpose of the preceding lessons has been to establish freedom of arm movement. This lesson is the beginning of the small letters. From here on the lessons are presented in systematic order. Let thoroughness be your watchword; not how much but how well. **Count.** For a count 1-2-stop—curve; or, 1-2-3—curve. **A long dash means a pause or stop in the movement. This must be remembered throughout the lessons.** For copy 2 count 1-2-stop—glide-1-2-stop—glide-1-2-stop—glide-1-2-stop—curve. For the single o count 1—curve, and for the joined o's count 1—glide-2—glide-3—glide-4—curve. For copy 5 count 1—glide-1-2—stop—glide-1—glide-1-2-stop—curve. Never count slowly.





**Lesson 12.** In joining letters such as **u**, **w**, **n**, and **m**, think of spacing as being narrow between the parts of the letters and wide between the letters themselves. This spacing never changes between the parts of letters, but often changes between letters themselves, as in lesson 14. Occasionally sit at the desk and write and count for the pupils. Also have them watch you while you write, so that they can study position and movement. **Count.** For small **u** count glide-1-2-stop—curve; and for the **u** exercise count glide-1-2-stop—glide-1-2-stop—glide-1-2-stop—glide-1-2-stop—curve. For the single **w** count glide-1-2-3-4-dot—curve; or, glide-1-2-3-4-stop—curve; and for the **w** exercise count glide-1-2-3-4-stop—glide-1-2-3-4-stop—glide-1-2-3-4-stop—glide-1-2-3-4-stop—glide-1-2-3-4-stop—curve. The pen must glide rapidly between the stops.

<sup>1</sup> union union union union union won

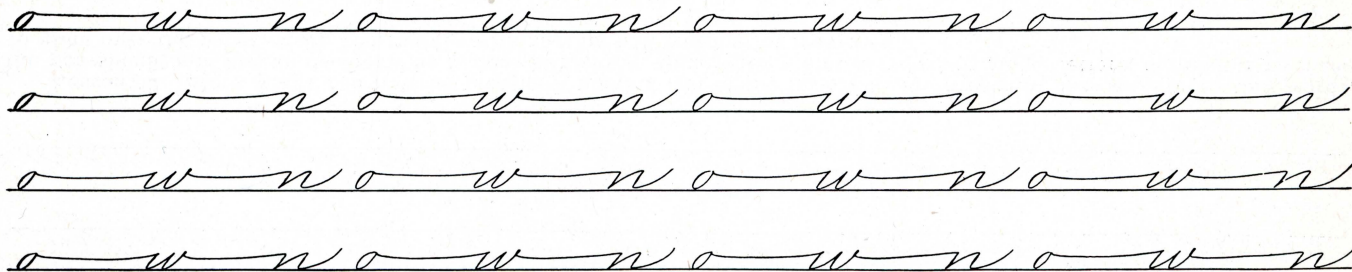
<sup>2</sup> woman woman woman woman woman

<sup>3</sup> winnow winnow winnow winnow winnow

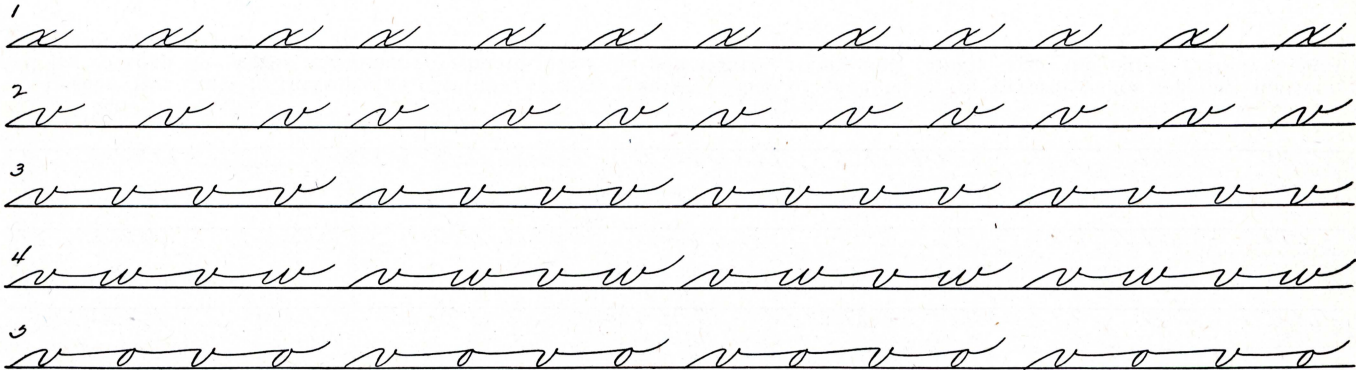
<sup>4</sup> minnow minnow minnow minnow minnow

**Lesson 13.** More words can now be practiced, making use of the letters in the preceding lessons. In writing words, the pen should not stop so decidedly as it does in making single letters, and exercises of single letters, but should be made to glide over the paper easily and rapidly with rhythm and freedom of movement.





**Lesson 14.** Wide spacing between the letters is for the purpose of giving strength and freedom to the movement. Lateral movement is used in writing this word. This movement is swinging the forearm from the elbow freely across the paper. Let only the weight of the arm rest on the desk. Do not allow extra weight on the right arm. **Count.** 1—glide-1-2-3-4-dot—glide-1-2-stop—curve; or, count by naming the letters o-w-n.



**Lesson 15.** The **x** is exactly the same as the second part of **n**. The cross-stroke may be made either upward or downward. Be sure to cross the downward stroke in the middle. The **v** has the same dot as the **w**. **Count.** For **x** count 1-2-curve—cross. For **v** count glide-1-2-dot—curve. Join the **v** but not the **x**. Count for copy 3 glide-1-2-dot—glide-1-2-dot—glide-1-2-dot—glide-1-2-dot—curve. Join **v** and **w**, and **v** and **o** as in copies 4 and 5.



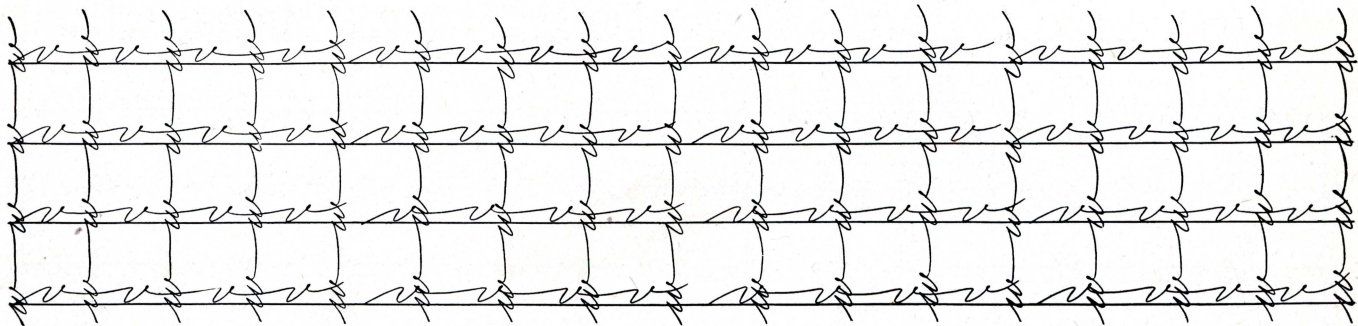
<sup>1</sup> *axiom axiom axiom axiom axiom axiom*

<sup>2</sup> *maximum maximum maximum axiom*

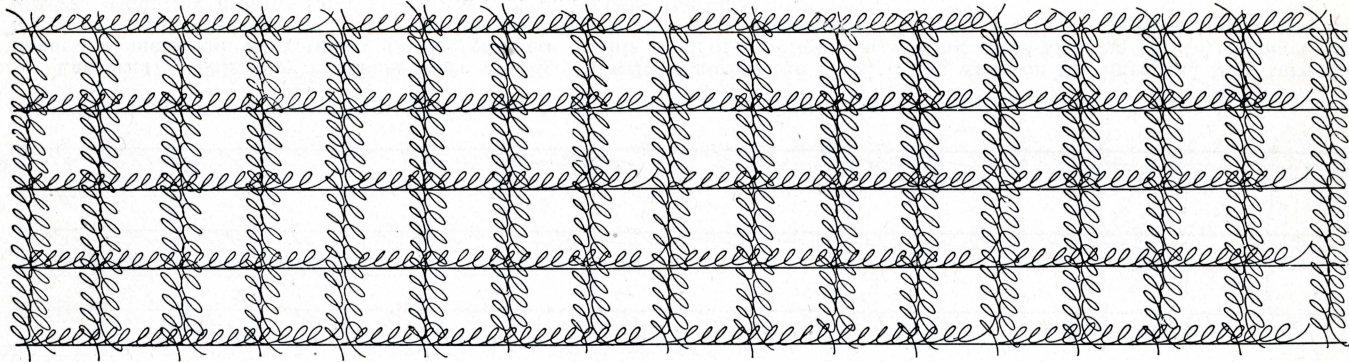
<sup>3</sup> *avow avow avow avow avow avow w*

<sup>4</sup> *ovum ovum ovum ovum ovum ovum m*

**Lesson 16.** Practice these words carefully. Practice several lines of each word—or several pages for that matter—and try to keep the words in columns. Aim to move the pen lightly, freely and rapidly over the paper. Study height, width and slant of letters.

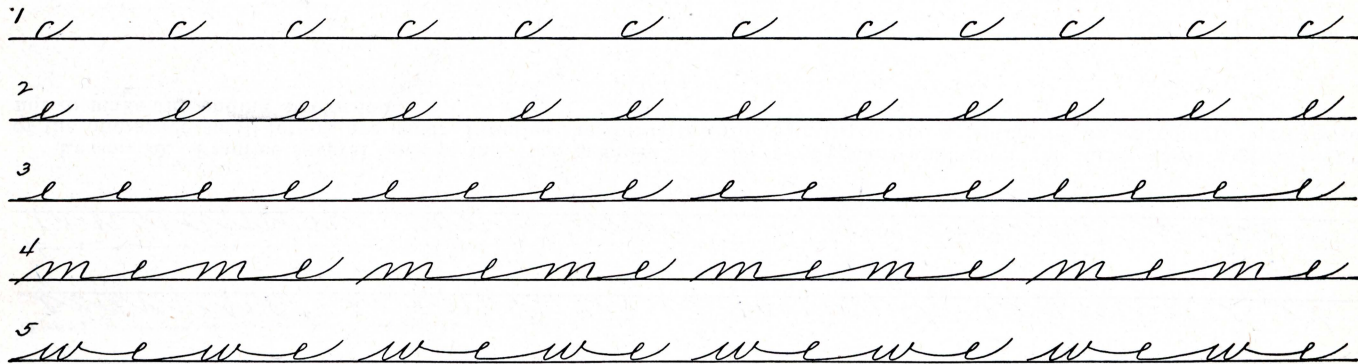


**Lesson 17.** This copy furnishes more practice in writing across the lines. First write on the lines and then turn the paper and make the **w** exercise. Do a great deal of this kind of practice. In writing cross-wise, be careful to place the letter in exactly the right position—on the line. Pupils should be encouraged to count for themselves as they make the letters. Counting creates interest, enthusiasm and keeps the class together.



**Lesson 18.** This small **e** exercise is for the purpose of generating speed in making the pen glide lightly and rapidly over the paper. Make from 200 to 250 **e**'s in a minute. The exercise may be reversed so as to make the **e** upside down. The movement used in practicing it both ways helps to make **n**, **m**, **v**, **i**, **u** and **w**. Notice carefully how the exercises are written cross-wise. Count, one, one, one, one, one, one, one, repeating the word very rapidly. **Thoughtful practice wins.**





**Lesson 19.** The downward stroke in **c** and **e** should be practically straight. Begin the **c** with a small dot. Count dot-down—curve; or, dot-stop—curve; and for the **e** count glide-down—curve; or, glide-stop—curve. Do not join the **c** in an exercise. For copy 3 count glide-down—glide-down—glide-down—glide-down—curve. This **e** exercise is quite different from the **e** exercise in Lesson 18. Here the pen comes to the line with a stop—in Lesson 18 it does not. Practice copies 4 and 5 very carefully. Study the copy, then practice, study the copy again, and again practice—this kind of practice is what makes good writers.

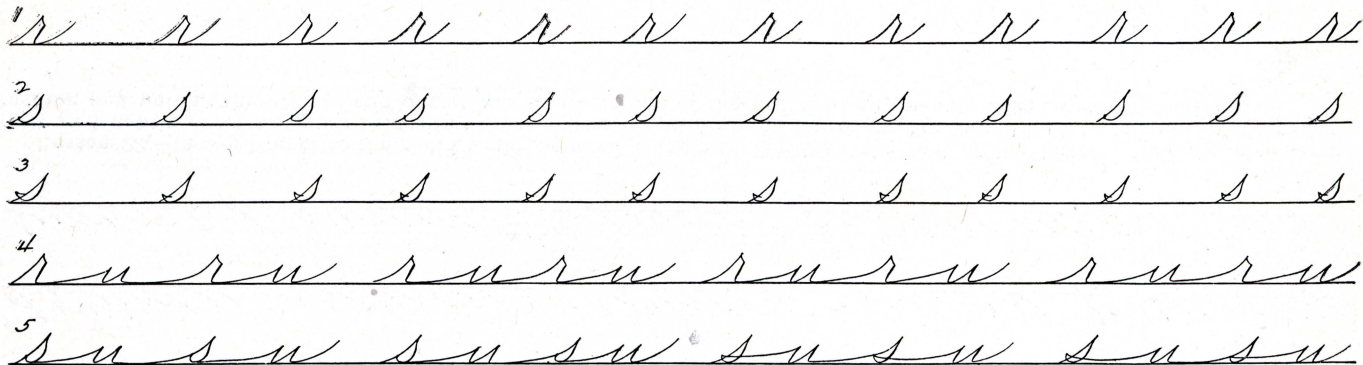
<sup>1</sup>avenue avenue avenue avenue avenue

<sup>2</sup>cocane cocane cocane cocane cocane

<sup>3</sup>examine examine examine examine e

<sup>4</sup>cinnamon cinnamon cinnamon view

**Lesson 20.** Practice several lines of the word **avenue**, then the word **cocane** and so on. In these words a great many of the one space small letters are used. Practice the words faithfully until you see a noticeable improvement. Be careful not to make the ending stroke long.



**Lesson 21.** The **r** and **s** are considered difficult letters to make; but not difficult if taught right. The beginning stroke of these letters should be nearly straight and should not lean far to the right. The shoulder of the **r** (the short stroke that connects the first and downward strokes) is made short and straight with considerable slant. The **s** is pointed at the top and closed at the bottom. The second **s** shows a different style which many may care to use. **Count.** For **r** count 1-2-down-curve; or, up-shoulder—down-curve. **Long dash means a stop in the motion.** For **s** count 1-stop; or, up-curve. For the **s** in copy 3 count up-down—finish; or, up-stop—finish. Practice hard on lines 4 and 5.



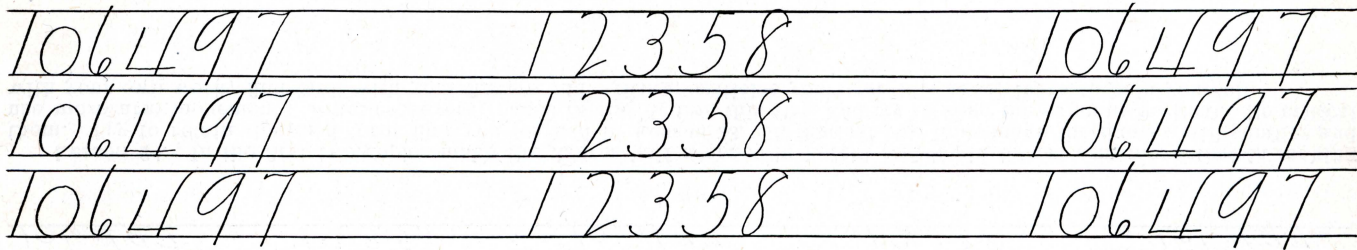
<sup>1</sup>ruin ruin ruin ruin ruin ruin r

<sup>2</sup>murmur murmur murmur murmur

<sup>3</sup>assume assume assume assume assume

<sup>4</sup>summer summer summer summer sue

**Lesson 22.** In word practice the **r** and **s** may be made a trifle higher than the rest of the letters. Let the pen move lively and lightly over the paper in writing these words. The third and fourth fingers should be free to slide on the paper. Pushing and pulling the arm in and out of the sleeve is one of the principal movements used in word practice.



**Lesson 23.** Figures are just as important as letters. They should receive careful and persistent practice. Learn to make a good plain legible figure. Considerable practice will now be given to the figures. This lesson is for **form study** only. The figures should be made large, and in order to make a perfect form draw the figure out slowly by making it a whole space high. The 0 should be round and not quite a whole space in height, the first part of the 4 should not be a whole space in height. Figures 9 and 7 extend a trifle below the line. The pupil must first have a clear mental picture of the correct letter or figure before he can make the right form. This lesson is for **mental practice**. Do not leave it until you can make each figure correctly, so that you may be able to carry with you to the next lesson the right **mental** conception of each figure. Begin each group with the figure 1 which is the unit of measure.

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**Lesson 24.** In the first two copies make the figures half a space in height and begin to use arm movement in making them. Try to retain the good form that you learned in Lesson 23. In the last two lines make the figures still smaller and use more arm movement. Practice several pages of the figures this size, and try to keep the columns vertical. Be critical with your own work; find fault with your fingers and writing; criticise your own mistakes; learn to help yourself.



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**Lesson 25.** In this lesson reduce the figures to a still smaller size than used in Lesson 24. This is the size of figure you should learn to make for your every-day use whenever and wherever you have occasion to make figures. Practice a great deal in writing figures in columns—this is splendid drill-work. Do not give up until you have learned to make a plain, legible figure. Rely on your own efforts. Learn to help yourself, this is better than to have some one help you.

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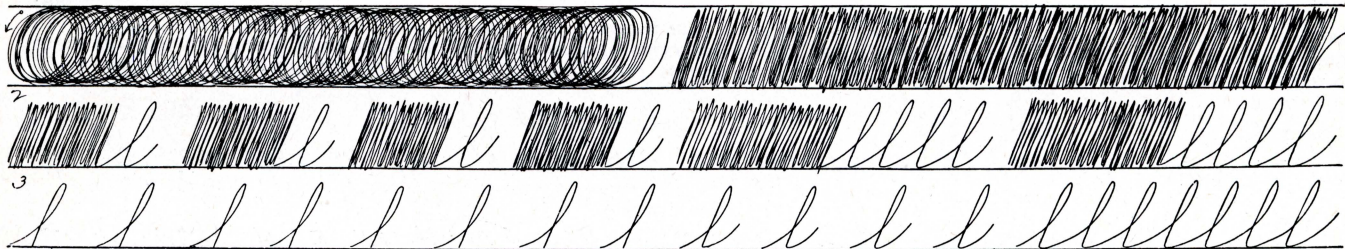
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**Lesson 26.** Continue the practice of figures in columns as given in this lesson. Be careful in making the \$ and try to keep the decimal points straight. The lines underneath the columns are made from right to left, and should be made lightly and quickly. The lines may also be made straight, in this case they can be made from left to right. Frequently look up the column of figures to see that you are keeping them vertical.

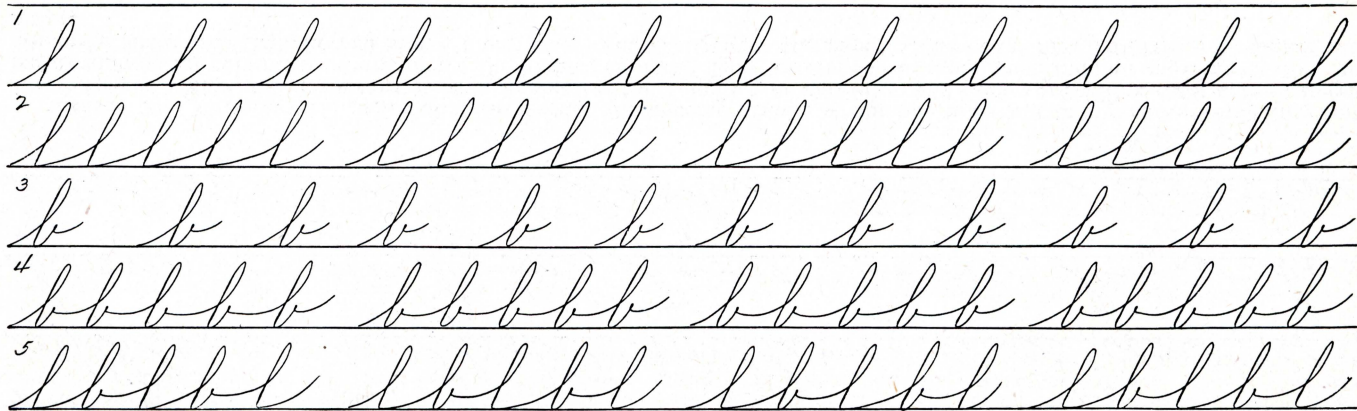
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 $\frac{1}{2}$   $\frac{1}{3}$   $\frac{1}{4}$   $\frac{1}{5}$   $\frac{1}{6}$   $\frac{1}{7}$   $\frac{1}{8}$   $\frac{1}{9}$   $\frac{1}{10}$      $12\frac{1}{2}$      $49\frac{1}{3}$      $67\frac{1}{4}$      $9\frac{2}{3}$      $98\frac{5}{6}$      $45\frac{7}{8}$

**Lesson 27.** Here are signs, abbreviations, etc., that should receive careful attention and practice. Do not pass over them rapidly, but learn what each sign is and learn to make each one well. Sometime or other you may have occasion to use everything in this lesson. **Think before you practice and practice before you think and then there will be no loss of ink.**





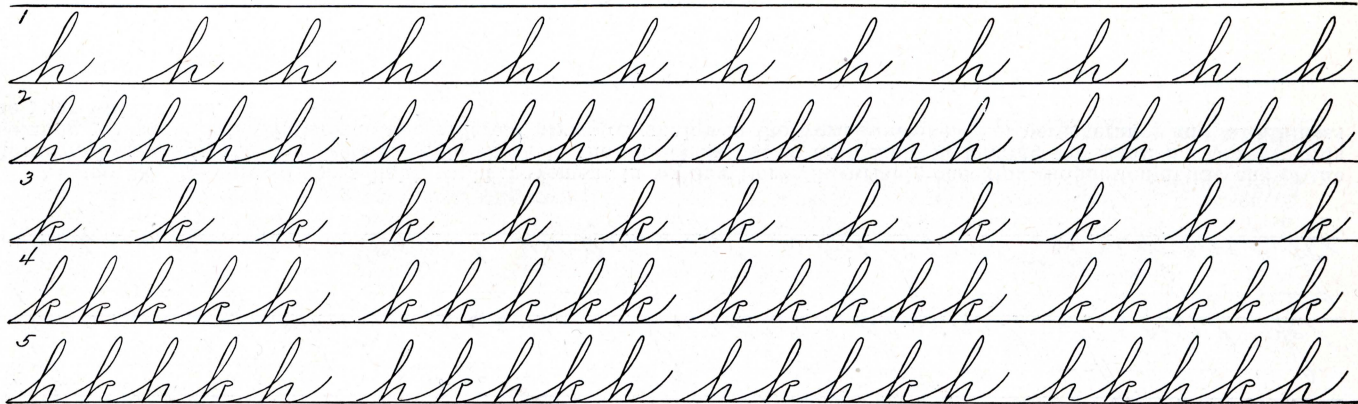
**Lesson 28.** This lesson is intended as a general introduction to loop letters above the line, l, b, h and k. In making these exercises and letters—except the first movement exercise—the principal movement is push-and-pull. Learn to push and pull the arm rapidly in and out of the sleeve. In the second copy make a part of the push-and-pull exercise then follow it with one, two, three, or four l's without raising the pen. The l must be made quickly, stopping the pen on the line at the bottom of each downward stroke. Do not use the fingers. **Count.** For the first exercise in copy 2 count 1-2-3-4-5-6-7-8-9-10—up-down—curve, and continue the count up-down for any number of l's following the push-and-pull exercise. For the l's joined at the end of copy 3 count 1-stop—1-stop—1-stop—1-stop—1-stop—1-stop—1-stop—curve. In counting, use such variety of illustrations as will constantly charge the pupil's mind of the things to be acquired; such as movement, straight or curved strokes, stops, position of body, hand, etc., and at the same time retain the rhythm.



**Lesson 29.** Practice faithfully on the single **l**, then join five in an exercise. Do the same with the **b**. Make these letters rapidly with push-and-pull movement. **Count**—for the single **l** up-down—curve; or, 1-stop—curve; or, push-pull—curve; or, heads-up—curve. Varying the count in this way adds enthusiasm and brings results. For the **l** exercise count 1-stop—1-stop—1-stop—1-stop—curve; or, feet-flat—feet-flat—feet-flat—feet-flat—feet-flat—curve. For the single **b** count 1-2-3-dot—curve; and for the **b** exercise count 1-2-3-dot—1-2-3-dot—1-2-3-dot—1-2-3-dot—1-2-3-dot—curve. A rapid push-and-pull movement is the secret of making these letters well.

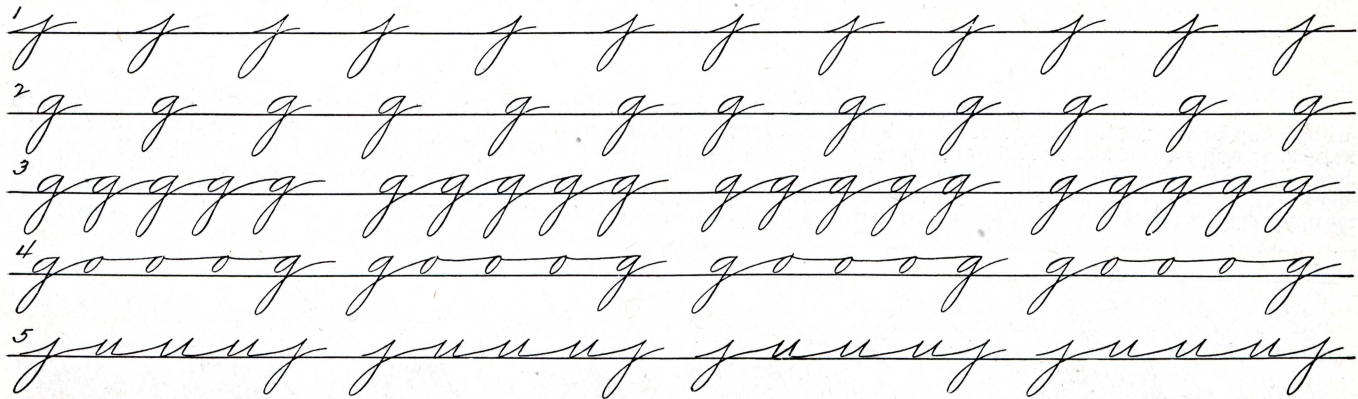
<sup>1</sup> linen linen linen linen linen linen  
<sup>2</sup> million million million million ill  
<sup>3</sup> boon boon boon boon boon boon be  
<sup>4</sup> bobbin bobbin bobbin bobbin bobbin

**Lesson 30.** Write several pages of these words. To become a good writer one must not only write several lines but several pages. Make the downward strokes straight in the **l** and **b**. Be careful to end each word with a right curve extending as high as the minimum letters, or a trifle higher. For the loop letters use a rapid push-and-pull movement; for the minimum letters see that the pen moves along freely and easily over the paper. The count may be given by naming the letters.



**Lesson 31.** First practice single **h** and **k**, and then join five of each letter in an exercise. Alternate the letters in an exercise as in copy 5—this is splendid practice. If you are unable to make these letters well with the push-and-pull movement, practice on the push-and-pull compact exercise—this will help you to get the movement. **Count.** For **h** count up-down—1-2-curve; or, push-pull—1-2-curve; and for the **h** exercise count up-down—1-2, up-down—1-2, up-down—1-2, up-down—1-2, up-down—1-2-curve. For the **k** count up-down—1-loop—down-curve; or, curve-straight—1-loop—down-curve; and for the **k** exercise count up-down—1-loop—down, up-down—1-loop—down, up-down—1-loop—down, up-down—1-loop—down, up-down—1-loop—down-curve. **The pen must glide rapidly between stops.** The long dash always means a pause or stop in the motion.

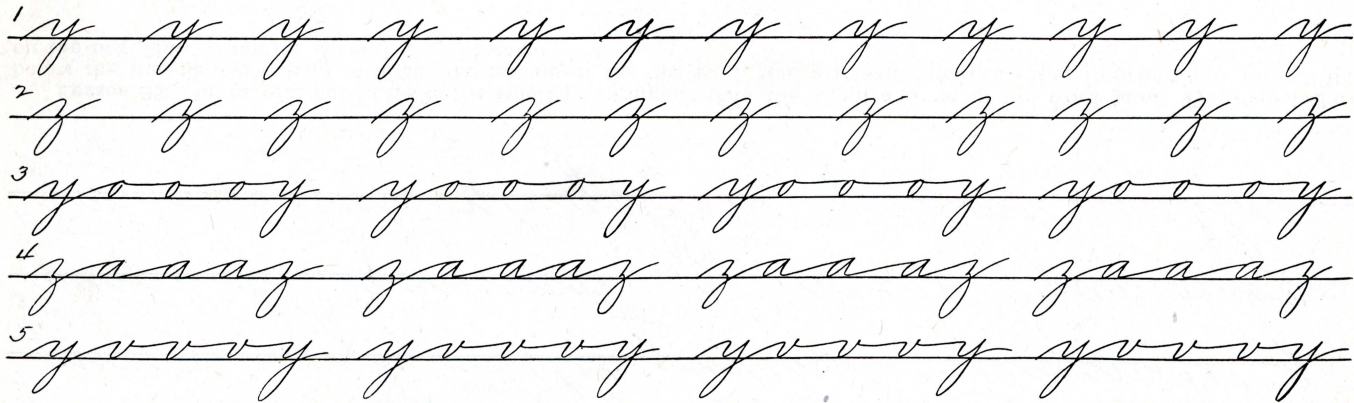




**Lesson 34.** Begin the **j** the same as the small **i** and cross the loop on the line. The **j** should not extend above the line any higher than **i** or **u**. It may or may not be dotted. In these lessons it is not dotted. The beginning of the **g** is like small **a**. **Count.** For **j** count 1-2-3; or, 1-2-curve. Do not join the **j** in an exercise—it is too difficult. For the **g** count 1-2-3-4; or, 1-2-3-curve. The downward stroke should be straight in these letters and the upward stroke curved. Count for the **g** exercise 1-2-3-curve—1-2-3-curve—1-2-3-curve—1-2-3-curve—1-2-3-curve. Practice thoroughly on the **g o** exercise and the **j u** exercise.

<sup>1</sup> jam jam jam jam jam jam jam  
<sup>2</sup> juvenile juvenile juvenile juvenile j  
<sup>3</sup> gammon gammon gammon gammon  
<sup>4</sup> gallon gallon gallon gallon gallon

**Lesson 35.** Be careful not to make the small **j** any higher than the small **a** or **m** in the word **jam**. The loop letters below the line should extend to about the middle of the space. If they are longer than this they interfere with the writing on the next line. Practice several lines of each word.

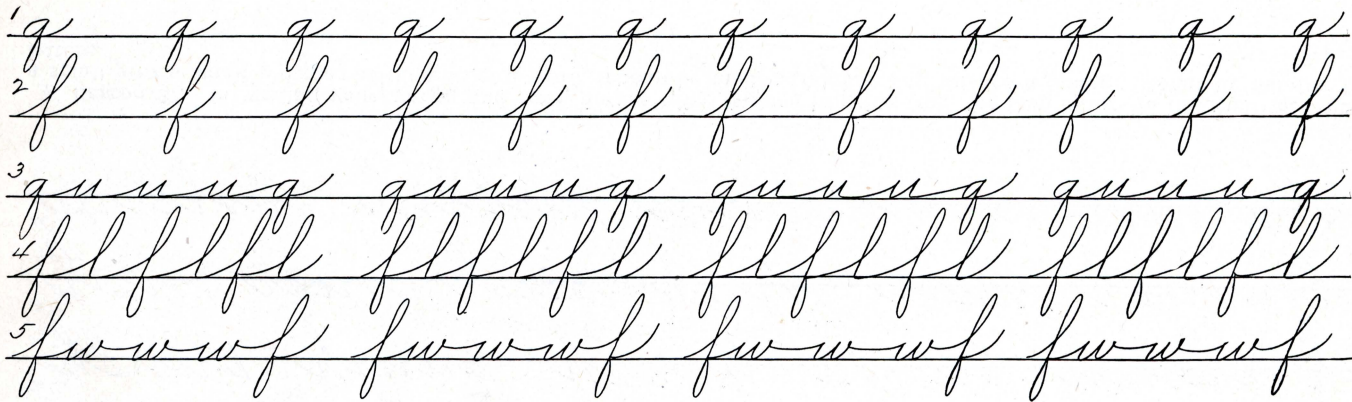


**Lesson 36.** The small **y** is the same as the small **h** reversed. The first part of the **y** is the same as the second part of small **n**. The first part of **z** is the same as the first part of small **n**. Notice these similarities with care. **Count.** For small **y** count 1-2-3-4-curve; or, 1-2-3-straight-curve. Count rapidly. For **z** count 1-stop—1-2; or, 1-straight—1-curve. Do not join these letters in an exercise—they are too difficult. Practice copies 3, 4 and 5 very carefully.

<sup>1</sup> your your your your your your y  
<sup>2</sup> young young young young young y  
<sup>3</sup> zone zone zone zone zone z  
<sup>4</sup> mizzen mizzen mizzen mizzen oz

**Lesson 37.** In writing **your**, **young** and **zone**, do not raise the pen in going from the loop letters to the small o. When a small **y** or a small **g** comes at the end of a word, it may be made straight as in the word **young**. Count by naming the letters.





**Lesson 38.** The loops below the line in **q** and **f** are alike—each loop is closed on the line. In making the loop below the line always come up on the right side of the loop and close on the line—never come up on the left side. By coming up on the left side an old-fashioned **s** is the result—this should be avoided. **Count.** For **q** count 1-2-3-4—curve; or, 1-2-3-stop—curve. For **f** count 1-2-3—curve; or, 1-2-stop—curve; or, push-and-pull—curve. These letters are too difficult to join in an exercise. Practice copies 3, 4 and 5 carefully.

*quinine quinine quinine quinine que*  
<sup>2</sup>*equine equine equine equine equine*  
<sup>3</sup>*firm firm firm firm firm firm*  
<sup>4</sup>*muffin muffin muffin muffin life*

**Lesson 39.** In case the **q** and **f** are difficult to make well, practice on the push-and-pull exercise one, two and three spaces high. This will help to get the movement in making these letters. These words should be written over and over again. Make the downward stroke in the **f** straight. Aim to close both **q** and **f** on the line.

<sup>1</sup>t t t t t t t t t t t t

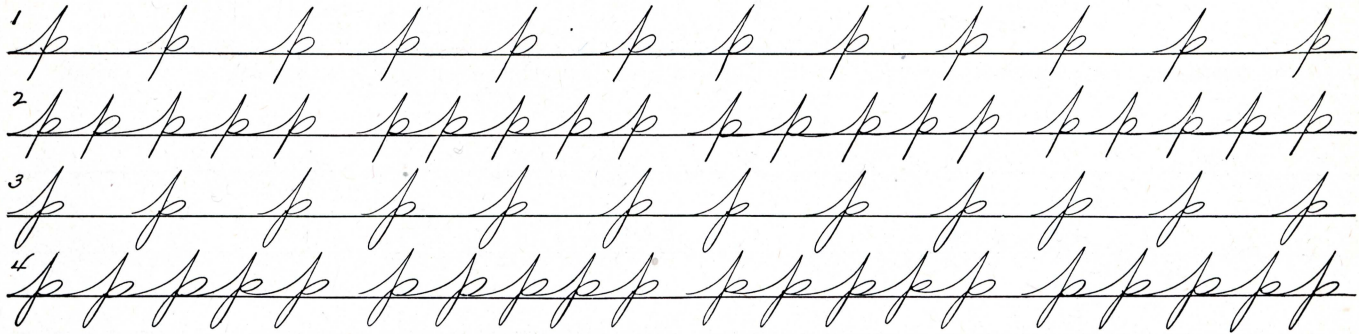
<sup>2</sup>t t t t t t t t t t t t

<sup>3</sup>d d d d d d d d d d d d

<sup>4</sup>taint taint taint taint taint t

<sup>5</sup>dividend dividend dividend dividend

**Lesson 40.** Practice the one space push-and-pull exercise before making these letters. An introductory stroke may be used in making the **t** as in copy 2. The **t** and **d** should not be quite so tall as **l** or **h**. **Count.** For the first style of **t** count down-curve-cross; for the second style count up-down-curve-cross; or, 1-2-curve-cross. For the **d** count 1-2-down-curve; or, 1-2-3-curve. In writing the words do not raise the pen between **t** and **a** in the word **taint**, or between the **i** and **d** in the word **dividend**. Learn to connect the letters by keeping the pen on the paper.



**Lesson 41.** Before making these letters practice on the push-and-pull exercise. Both styles of small **p** should be made as tall as **t** and **d**. The style of **p** with the loop below the line is considered to be very practical—this loop is like the loop in small **j** or **g**. In making both styles of **p**, the small loop on the line should be closed. **Count.** For the **p** in copy 1 count up-down-1-2. Do not raise the pen in making this letter. For the **p** exercise in copy 2 count up-down-1-stop—up-down-1-stop—up-down-1-stop—up-down-1-stop. For the second style of **p** in copy 3 count 1-2-3-loop; or, 1-2-3-stop, being sure to make it rapidly. For the exercise in copy 4 count 1-2-3-stop — 1-2-3-stop — 1-2-3-stop — 1-2-3-stop — 1-2-3-stop. **Make the pen glide rapidly between stops.**



<sup>1</sup> penmen penmen penmen penmen p  
<sup>2</sup> pippin pippin pippin pippin pen  
<sup>3</sup> palama palama palama palama  
<sup>4</sup> pumping pumping pumping pumping

**Lesson 42.** Notice the style of **p** used in the last word **pen** in copy 2. This loop joining is very practical, providing the loop is not made too big. Give these words a great deal of practice.

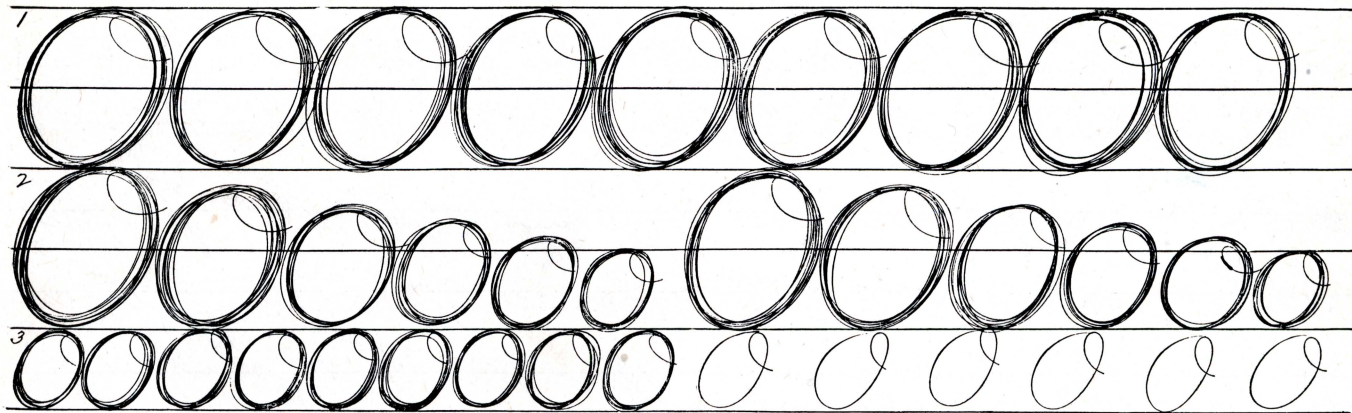
<sup>1</sup> t t t t t t t t t t t t

<sup>2</sup> d d d d d d d d d d d d d

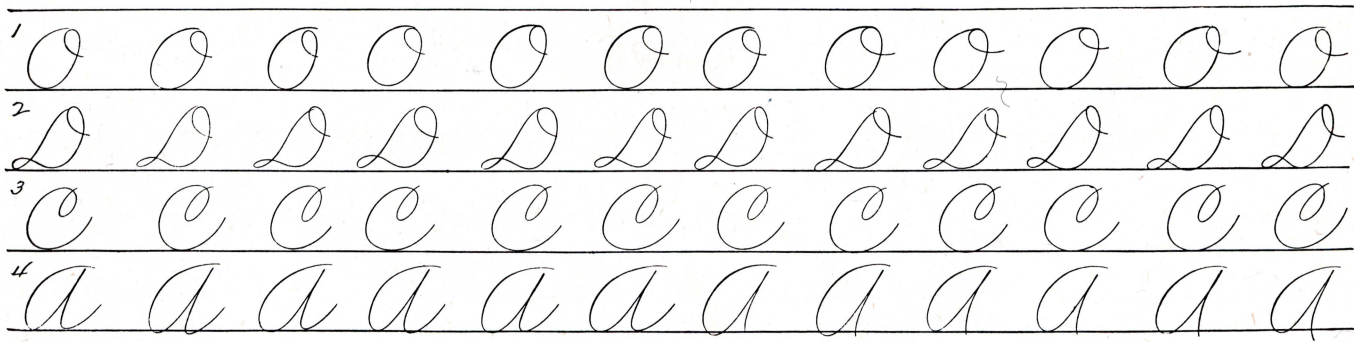
<sup>3</sup> mint mint mint mint mint mint

<sup>4</sup> mind mind mind mind mind mind

**Lesson 43.** These letters are the final **t** and **d** and are used only at the end of words. They can be made easily and rapidly. The ending stroke of **t** should be half the height of the letter and should be well curved. The ending stroke of **d** should be well curved and the loop should be crossed the height of the **a** part of the letter. After practicing thoroughly on the letters, write the words. **Count.** For the **t** count up-down—curve; or, 1-2—curve. For the **d** count 1-2-3; or, 1-2-curve; or, 1-2-quick. Be sure to end the **t** and **d** with a light quick movement.



**Lesson 44.** This lesson begins the study of the capital letters. These exercises establish the movement for **O**, **D**, **C** and **A**. In connection with these exercises practice the direct retraced ellipse and the direct compact ellipse. **Count.** For copy 1 count 1-2-3-4-5-6-7-8-loop. Count in the same way for copy 2, except a less number of times around for the small exercises. For copy 3 count 1-2-3-4-5-6-loop, and follow this exercise with the capital **O**, counting 1-2-loop. End the **O** downward with a small loop. A light, rapid circular movement should be used in making these exercises and the letter **O**. Get this lesson well before passing to the next one.



**Lesson 45.** The capital **O** ends with a small loop and is closed at the top. Capital **D** has the same kind of loop. The capital **C** should have a narrow loop in beginning and the downward stroke should be well curved. Capital **A** should be closed at the top and can be made with either ending—an upward curve or a downward curve. **Count.** For **O** count 1-2-loop; for **D** 1-2-loop; or, down-2-loop; for **C** loop-curve; or, loop-circle; or, 1-2, or, loop-swing; and for the first style of **A** count 1-2-3—curve; or, 1-2-down—curve. For the **A** that ends with the downward stroke count 1-2-3; or, 1-2-light; or, 1-2-curve; or, 1-2-quick. This style of letter must be ended with a light quick movement. Give this lesson a great deal of practice.



<sup>1</sup> Overture Overture Overture Overture O

<sup>2</sup> Oriental customs are very queer. Oriental

<sup>3</sup> Determine Determine Determine Doing

<sup>4</sup> Dickens was a famous novelist. Dickens

**Lesson 46.** In this lesson the capitals **O** and **D** are used in word and sentence writing. Practice several lines of words before writing the sentences. The sentences should be written over and over again. Sentence writing is more difficult than letter and word practice. Sentence practice tests one's skill as a writer. Practice many lines and many pages of sentences.

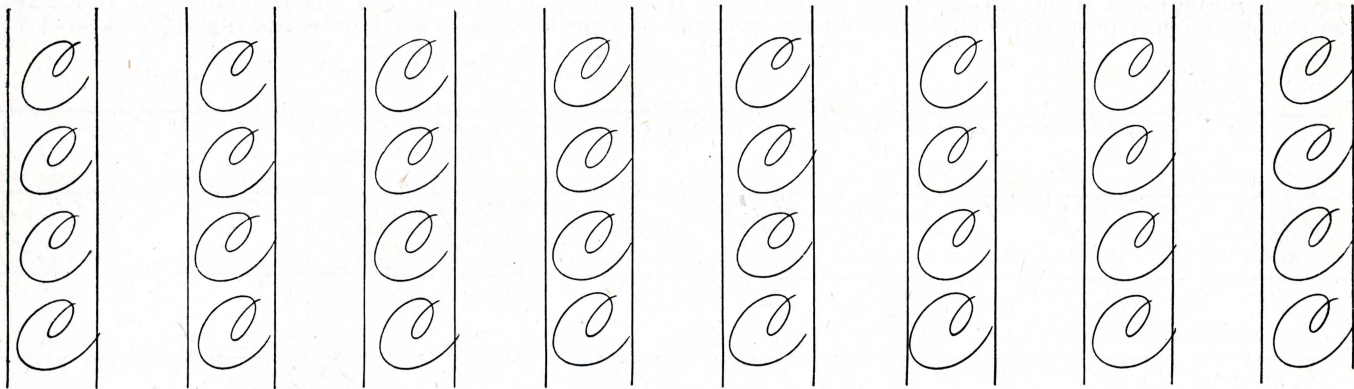
<sup>3</sup> Allure Allure Allure Allure Allure

<sup>4</sup> Always do your very best writing. A A

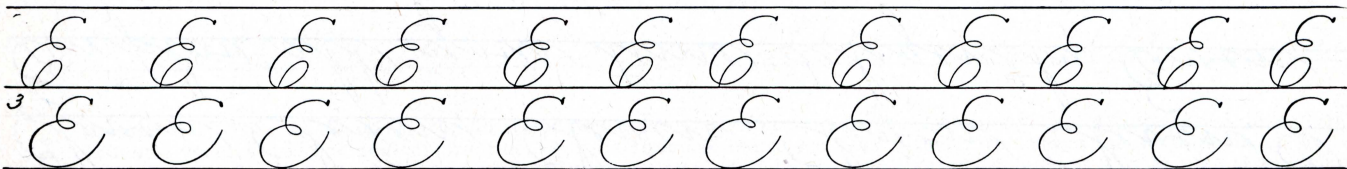
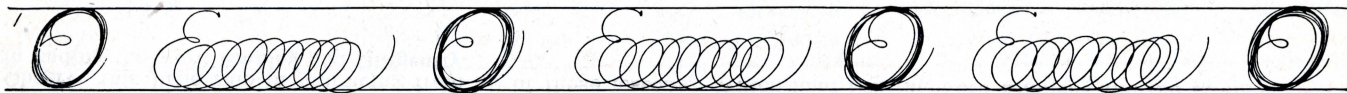
<sup>1</sup> Curtain Curtain Curtain Curtain C

<sup>2</sup> College education pays dividends. C C

**Lesson 47.** In this lesson word and sentence practice is continued. In the word **Allure** the small **l** may be joined or may not be joined to the capital **A**, as is shown in the copy. It saves time by joining the **l** to the **A** which means that the pen does not need to be lifted from the paper. Keep freedom of arm movement constantly in mind; never allow the movement to drag.



**Lesson 48.** Turn the paper and practice the **C** across the lines by placing a letter in every other space. This is splendid practice. All the capital letters can be made in this way. Do not only practice the **C** in this way, but practice many other capital letters in the same way.

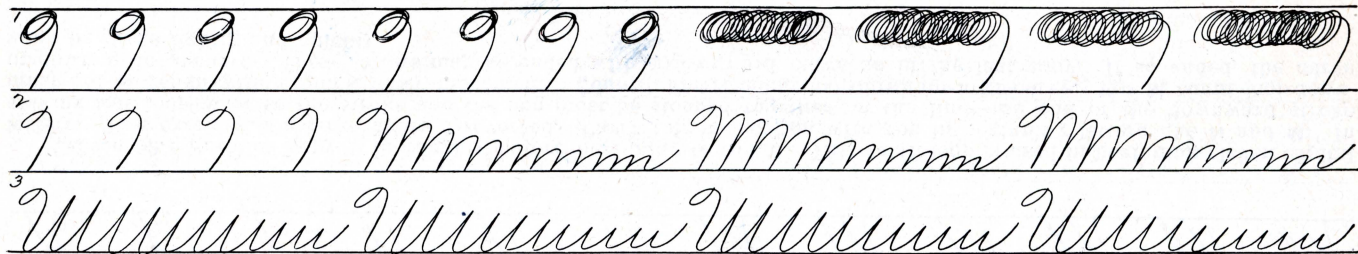


**Lesson 49.** The exercise in copy 1 should be practiced thoroughly—they establish the movement for making the **E**. The first exercise begins by making the **E** and then circling rapidly around it with the retraced ellipse. The second exercise begins in the same way and then follows to the right on the line with a small open ellipse. These exercises develop circular motion which is needed in making the **E**. **Count.** For the first exercise in copy 1 count dot-1-2-3-round-round-round-round-round-round-round. For the second exercise count dot-1-2-3-round-round-round-round-round-round-round-curve. Make these exercises with a light rapid circular movement. For the first style of **E** count dot-1-2-loop; or, dot-1-2-3; for the second style count dot-1-2-3; or, dot-1-2-curve.

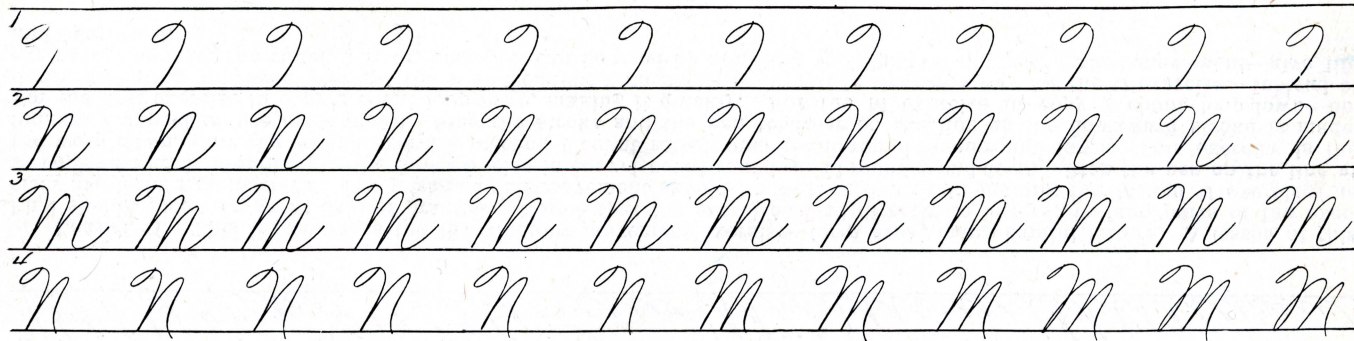


<sup>1</sup> *Eminent Eminent Eminent Eminent E*  
<sup>2</sup> *Eleven Eleven Eleven Eleven Eleven E*  
<sup>3</sup> *Employ all your time diligently. Even*

**Lesson 50.** Notice that the spacing between the words in word and sentence writing is about the width of small **a**. Observe this little rule in practicing from all of these lessons. Watch final **t** in the word **Eminent** and the straight stroke in ending the word **Employ** and **Diligently**.



**Lesson 51.** This lesson gives the introductory movement exercises for a great many capital letters. A lesson of this kind should receive a great deal of practice. Notice that the exercises lead directly to letters; in fact, parts of the exercises are letters themselves. The push-and-pull movement should be well cultivated in making the M and U exercises as in copies 2 and 3. **Count.** For the first exercise in copy 1 count round-round-round-round-down. **Stop the pen on the line at the word down.** For the second exercise in copy 1 count round-round-round-round-round-round-down. This exercise is the indirect compact ellipse made small. **Stop the stroke and the pen together** on the line as the downward stroke is made. For the first exercise in copy 2 count loop-down, making it quickly. For the M exercise in copy 2 count loop-down—up-down, repeating “up-down” several times and ending with a curve. Count in the same way for the U exercise. Instead of saying up-down for the count, 1-2; or, push-pull can be used by counting rapidly. Do not use a slow movement—give life and snap to it.



**Lesson 52.** Practice copy 1 thoroughly before beginning N and M. This small loop is used in beginning eleven capital letters. This exercise is a large figure 6 reversed. Carry this conception with you in beginning letters like N and M. In making this loop exercise the **stroke and the pen must be stopped together** on the line—the end of the downward stroke must not be made with a quick jerky movement. **Count.** For N count loop-down-up-down-curve. For M count loop-down-up-down-up-down-curve. These letters may be ended with a downward curve as in the last copy. If so ended, the curve must be made lightly and quickly.

<sup>1</sup> Nineteen Nineteen Nineteen Nineteen N

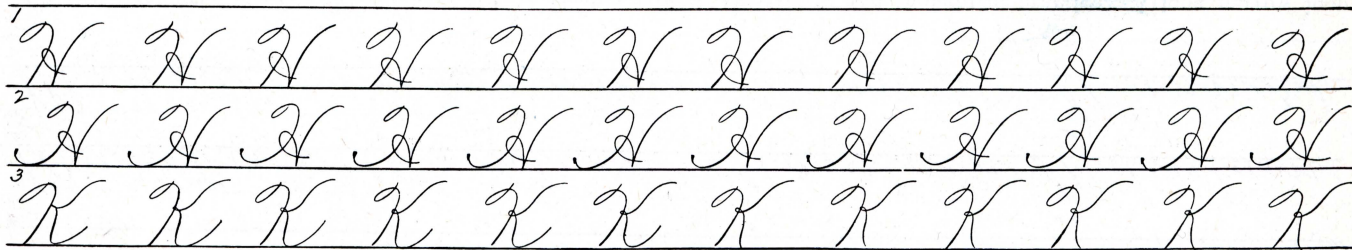
<sup>2</sup> Nature teaches many valuable truths. N

<sup>3</sup> Maintain Maintain Maintain Maintain

<sup>4</sup> Manners make many a man. Manners

**Lesson 53.** The words and sentences should receive careful, persistent, and thoughtful practice. A long narrow loop may be made in the **N** and **M** as in the third word **Nineteen** and in the third word **Maintain**. Be careful not to make this loop wide.



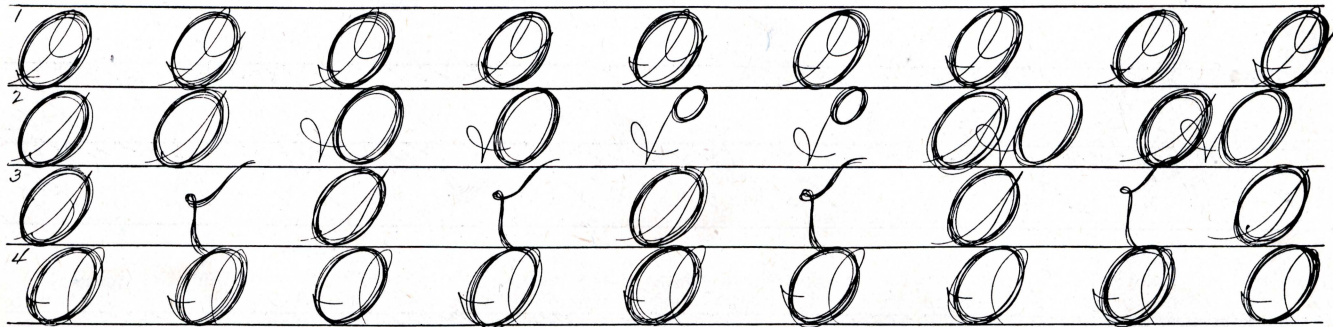


**Lesson 54.** The downward stroke in the first **H** is straight and in the second curved. The beginning of the second downward stroke in both **H's** is slightly curved—please observe this. **Count.** For the **H** in copy 1 count loop-down—down—loop. For the **H** in copy 2 count loop-dot—down—loop. Stop the pen at the count **dot**. For the first **K** count loop-down-1-down-curve; or, loop-down-1-2-3. For the second **K** count loop-down-1-2; or, loop-down-1-light. Make each part rapidly.

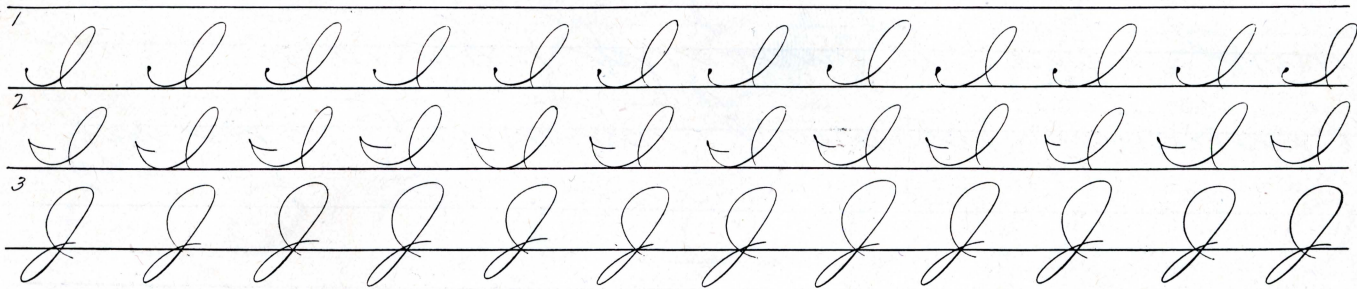
<sup>1</sup> Humility Humility Humility Humility H  
<sup>2</sup> Heads and hands need training. H H

<sup>3</sup> Kindly Kindly Kindly Kindly Kindly K  
<sup>4</sup> Keep your record clear and clean. Keeping

**Lesson 55.** Always join a small letter to the H as in the word **Humility**. This can also be done with the K as in the word **Kindly**. Another way of writing words when the K is used in shown in the word **Keeping**.



**Lesson 56.** These exercises help to develop the free arm movement to be applied in making the letters and parts of letters within the exercises. Make the **G** and then circle around it with the indirect retraced ellipse. Do the same with the capital **I**. Begin capital **I** on the line. Observe the direction of each exercise and notice how parts of the letters are made. Also notice where the pen should be stopped and where angles should be made. Let the movement be perfectly free. Do not use the fingers.



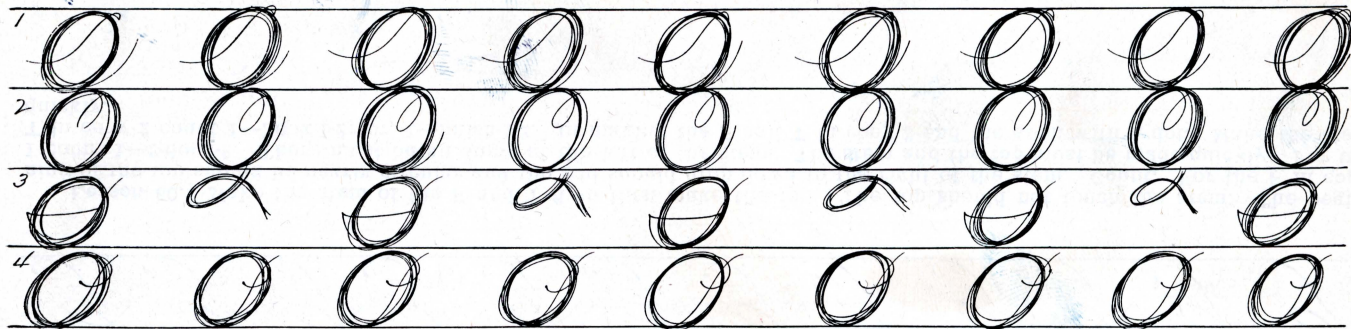
**Lesson 57.** The capital I—both styles—should begin on the line. The capital J should begin a trifle below the line. The loop above the line in J is about twice the width of the loop in I. The loop in the I should be long and slender—not short and wide. **Count.** For the first I count 1-2; or, 1-dot, being sure to make it quickly. For the second I count 1-stop—finish; or, 1-stop—hook. For J count 1-2-3; or, 1-2-quick. In beginning the I and J the arm must be pushed upward and out of the sleeve. Make each letter rapidly.



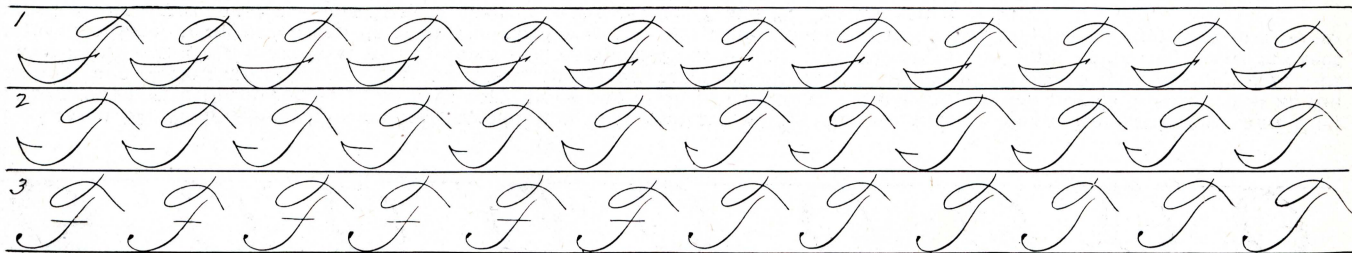
<sup>1</sup> Inhuman Inhuman Inhuman I  
<sup>2</sup> Indolence is the mother of idleness. I

<sup>3</sup> Jamaica Jamaica Jamaica Jamaica  
<sup>4</sup> June is a very pleasant month. June

**Lesson 58.** Notice how the **N** is joined to the **i** in the word **Inhuman**. This joining is to be done without lifting the pen. Observe the same joining in writing **Jamaica**. Give the words and sentences careful practice.



**Lesson 59.** This lesson is a general introduction to the letters within the exercises. Make the letter first and then circle around with the exercise. The first copy gives one style of capital C. Make the upward stroke quickly, stop at the top and then circle rapidly around the letter with the direct retraced ellipse. The second style of C is easily made. In copies 3 and 4 begin the exercise with a downward compound curve and then circle around this curve with the indirect retraced ellipse, being careful to finish in the right way the last time around. The second exercise in copy 3 should be retraced a few times rapidly. This form is used over the capital T and F. Notice shape of it.



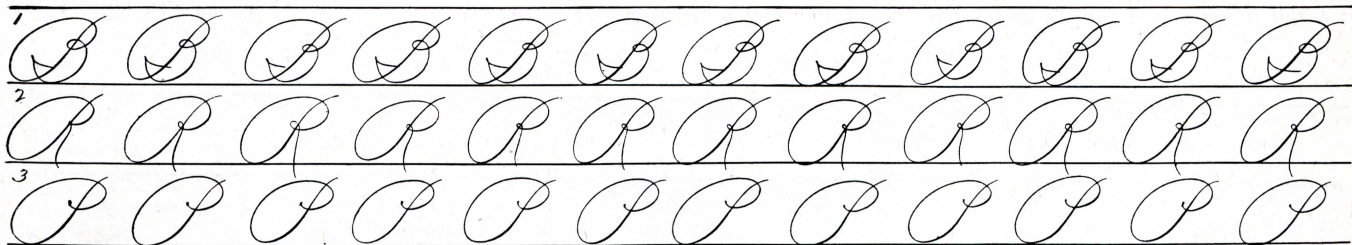
**Lesson 60.** Make the stem of the **F** and **T** first, then make the top. The top should not touch the stem. The beginning of the top should be nearly circular and the end should drop down to the right of the stem. **Count.** For the **F** in copy 1 count 1—2-dot-1-2. There must be an angle at the left of the stem. **The stem and the top must be made quickly.** For the **T** in copy 2 count 1—hook-1-2; or, 1—finish-1-2. In making the **F** and **T** in copy 3 end the stem with a dot. Make the stem quickly.

<sup>1</sup> Fathom Fathom Fathom Fathom F  
<sup>2</sup> Form and movement go together. Form

<sup>3</sup> Them Them Them Them Them The  
<sup>4</sup> Think twice before you speak. Thinking

**Lesson 61.** The **h** can be joined to the **T**, as in the words **Them** and **Think**. As a rule do not join a small letter to the **F** because it does not make a legible letter, and might be mistaken for a **T**. Give the words and sentences a great deal of practice.





**Lesson 62.** These letters begin with the same stem as used in **T** and **F**. Make the space wide to the left of the downward stroke and narrow to the right of the downward stroke. **Count.** For the **B** count 1-2-3-stop—finish, making it rapidly. For the **R** count 1-2-3; or, 1-2-light; and for the **P** count 1-2; or, 1-dot. Study the form of each letter carefully.

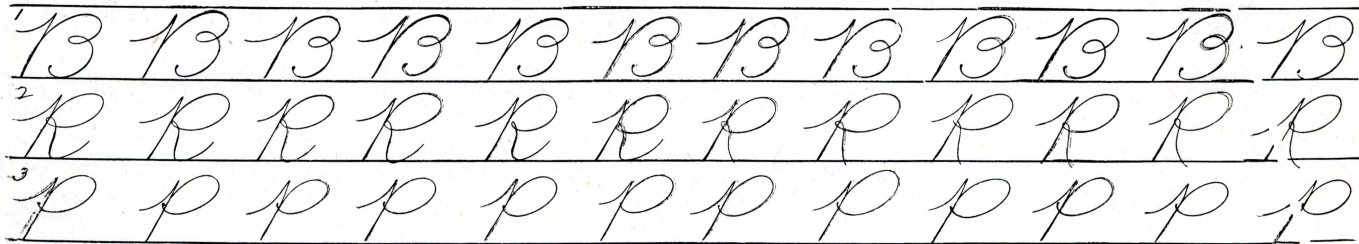
<sup>1</sup> Banking Banking Banking Banking B

<sup>2</sup> Be true to your ideal at all times. Be

<sup>3</sup> Relative Relative Relative Relative R

<sup>4</sup> Pastime Pastime Pastime Pastime P

**Lesson 63.** Notice how the **a** is joined to the **B** in the word **Banking**. This should be done without raising the pen. This same joining can also be used for the **R**. There is a good thought in the sentence, "Be true to your ideal at all times." Practice the lesson faithfully.

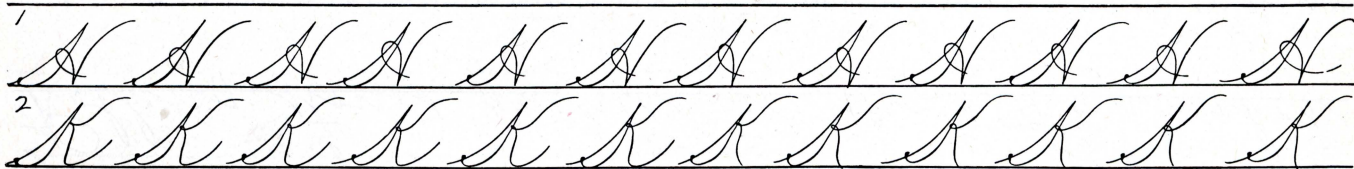


**Lesson 64.** Some prefer this style of **B**, **R** and **P**. Study each letter carefully. Notice the beginning curve of each letter. The circular part of the letter should be the same in height as the downward stroke. **Count.** For the **B** count up-down—1-2-stop; or, 1-2—1-2-dot; or, 1-2—feet-flat; or, up-down—swing-around. Make the circular part quickly and stop the pen at the end which makes a dot. For the first **R** count up-down—1-2-3-curve; for the second **R** count up-down—1-2; or, up-down—1-light. For the **P** count up-down—1-2; or, curve-down—1-stop; or, curve-down—swing.

<sup>1</sup> Business Business Business Business B  
<sup>2</sup> Remember Remember Remember Remember R  
<sup>3</sup> Penmanship Penmanship Penmanship P P  
<sup>4</sup> Rolling stones gather no moss. Remember

**Lesson 65.** A long narrow loop may be made in the **B** as in the last letter in copy 1. In this style the stop in the motion is not so decided at the end of the downward stroke. Notice how the **u** is joined to the **B** in the word **Business**. Practice faithfully on the lesson.



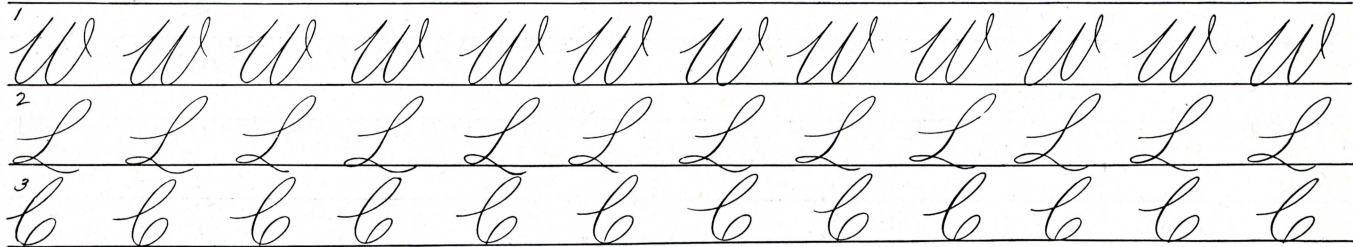


**Lesson 66.** This style of **H** and **K** is practical and is used a great deal. The first part of the letter should be made as tall as the second part. Notice how the exercises in **Lesson 56** develop these letters. **Count.** For the **H** count 1-dot—down—loop. Make a dot at the end of the first part on the upward curve. Make each part of the letter rapidly. For the first style of **K** count 1-dot—1-2-3; or, 1-stop—1-2-curve. For the second style of **K** count 1-dot—1-2; or, 1-stop—1-light. The first stroke in the second part of the **K** is a compound curve—observe this closely.

<sup>1</sup> Humidity Humidity Humidity Humane  
<sup>2</sup> Hitch your wagon to a star. Humane

<sup>3</sup> Kingdom Kingdom Kingdom Kingdom  
<sup>4</sup> Kind words bring their reward. K K

**Lesson 67.** Join the u and i to the H as shown in the words. This same joining can be used in the K, but is not shown in the copy. Write the words and sentences over and over again. This must be done in order to learn to write a good hand.



**Lesson 70.** This style of **W** is a practical letter and is easily made. Use push-and-pull movement in making it, being careful to curve the letter on the line. Begin these letters a little above the line. Study each letter carefully. End each letter rapidly. **Count.** For **W** count 1-2-3-4-loop; or, 1-2-3-4-light, being sure to count rapidly. For **L** count 1-2-3; or, 1-2-light. For **C** count 1-2-3; or, 1-2-loop. Do not use the fingers.

<sup>1</sup>Warden Warden Warden Warden Warden

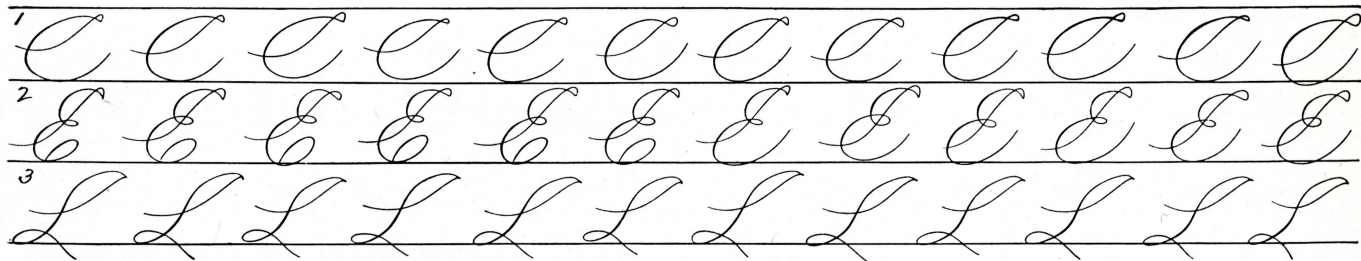
<sup>2</sup>Weave good character into your life. W

<sup>3</sup>Liniment Liniment Liniment Liniment

<sup>4</sup>Little potatoes go to the bottom. Little

**Lesson 71.** While you try to "Weave good character into your life," try also to weave a good character of line into your writing. This means a good quality of line—smooth, clean and clear. Give these words and sentences a great deal of good hard practice.

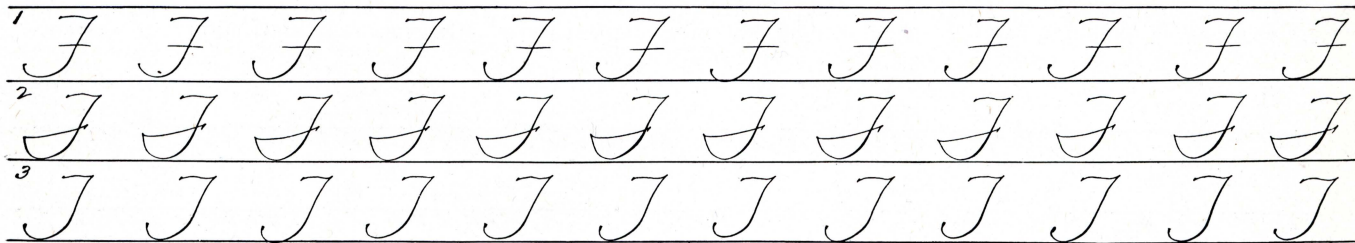




**Lesson 72.** These letters begin a little above the line of writing. Study the beginning stroke carefully. Try to get a clear mental conception of the form of each letter before beginning to practice it. **Count.** For the **C** count up—circle; or, up—swing. Make the first stroke quickly, stop at the top and then finish the letter with a light, circular movement. For the first style of **E** count up—1-2-loop. End the letter lightly. For the second **E** count up—1-2-3; or, up—1-2-curve. Make a small loop about in the middle of the letter **E**. For the **L** count up—1-2; or, up—1-light.

<sup>1</sup> Calumny Calumny Calumny Calumny  
<sup>2</sup> Element Element Element Element E  
<sup>3</sup> Laudanum Laudanum Laudanum Linen  
<sup>4</sup> Cream always comes to the top. Cream

**Lesson 73.** Notice how the small letter **a** is joined to the **C**, and the **l** to the **E**. A small letter can be joined to the **L**, but it is difficult to do. Write the words and the sentence many times. Does not the thought in the sentence mean that the person who works faithfully and persistently will come out on top?



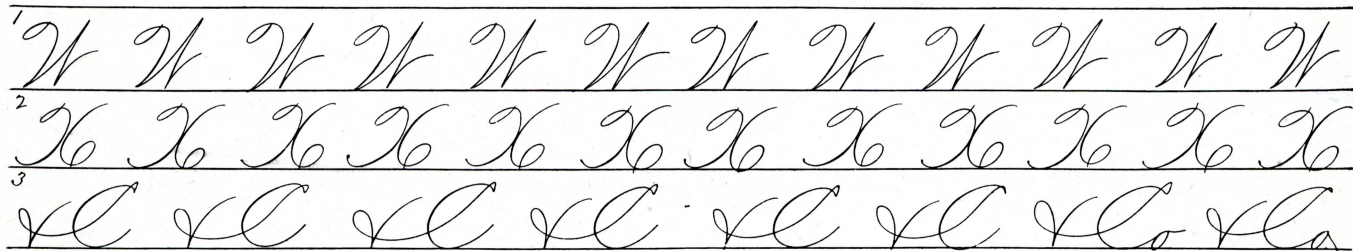
**Lesson 74.** Some may like this style of **T** and **F**. Be careful not to curve the horizontal stroke much. Making it straight is better than curving it a great deal. The **F** in copy 1 and the **T** in copy 3 should be ended by stopping the pen with a dot. **Count.** For the **F** in copy 1 count dot-1-down-cross; or, dot-1-stop-cross. For **F** in copy 2 count dot-1-stop—glide-dot. From the top of the **F** to the angle the letter should be made rapidly. For the **T** count dot-1-2; or, dot-1-stop.

<sup>1</sup> Fifteenth Fifteenth Fifteenth Fifteenth  
<sup>2</sup> Faithful pupils make real progress. For

<sup>3</sup> Theme Theme Theme Theme Theme Tall  
<sup>4</sup> The quaint quilt is quite unique. Thorough

**Lesson 75.** Practice the words and sentences very faithfully. Isn't it true that, "Faithful pupils make real progress?" Notice how the h is joined to the T.





**Lesson 76.** Study each letter carefully before beginning to practice. Notice how the character **&** and the **C** are joined together. These are joined together for the purpose of writing **&Co.** **Count.** For the **W** count 1-stop—1-2-3; or, 1-stop—1-2-curve. The ending stroke should be curved half the height of the letter. The point in the middle part of the letter should be made a trifle above the beginning loop. For the **X** count 1-stop—1-loop; or, 1-dot—1-2. The second part of **X** is the same as the first part reversed. For **&C** count down—loop-up—circle. Make the first part of the character **&** rapidly, stop on the line and then make the small loop and the capital **C** rapidly. Practice the **&Co.**

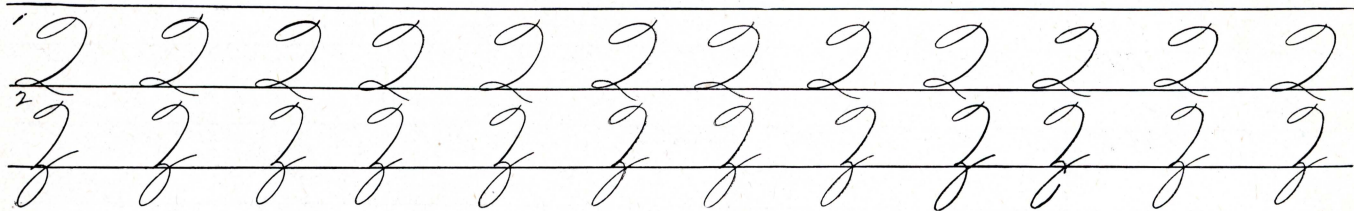
<sup>1</sup>Willing Willing Willing Willing Willing W

<sup>2</sup>Write well when you write. Write W W

<sup>3</sup>Xenia Xenia Xenia Xenia Xenia X

<sup>4</sup>X requires a great deal of practice. X

**Lesson 77.** There is a good motto in the sentence, "Write well when you write." Try to do this at all times, then your time will never be wasted.



**Lesson 78.** Curve the downward stroke in the **Q** a great deal, make a small loop on the line and end a little below the line. The first part of **Z** is exactly the same as the first part of **M**. Extend the loop of **Z** half a space below the line. **Count.** For the **Q** count 1-2-3; or, 1-2-light; or, use-the-arm. For the **Z** count loop-down—1-2; or, loop-stop—down-curve. The **Z** can also be made by making a very small loop on the line. This style is not given in the copy.

<sup>1</sup> Quorum Quorum Quorum Quorum Quiet

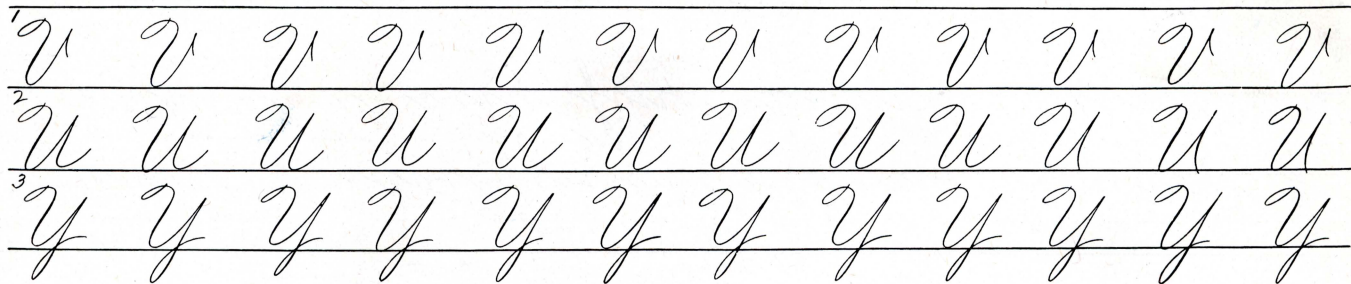
<sup>2</sup> Quills make very fine pens. Quills make

<sup>3</sup> Quaver Quaver Quaver Quaver Quaver Q

<sup>4</sup> Quaver is a very fine penman. Quaverian

**Lesson 79.** Some may care to join a small letter to the capital **Q**. This joining is not given in the copy because it is difficult to do. As in the copy, make the **Q** drop a little below the line with the ending stroke, then begin the **u** close to the **Q**. Do not raise the pen in joining the **o** and **a** to **Z**. Practice the lesson carefully.





**Lesson 80.** Notice that the second part of these letters is almost as tall as the beginning loop. In ending the **V** with the short downward stroke, be careful not to retrace the upward stroke far, since this would make the letter look too much like **U**. Extend the loop of **Y** half a space below the line. **Count.** For the **V** count 1-2-3; or, 1-2-light. For the **U** count 1-2-3-4-curve; or, 1-2-3-down-curve. For the style of **U** at the end of the line count 1-2-3-curve; or, 1-2-3-light. For the **Y** count 1-2-3-4-curve; or, 1-2-3-4-loop.

<sup>1</sup>Vermilion Vermilion Vermilion Vermilion V

<sup>2</sup>Ultimate Ultimate Ultimate Ultimate U

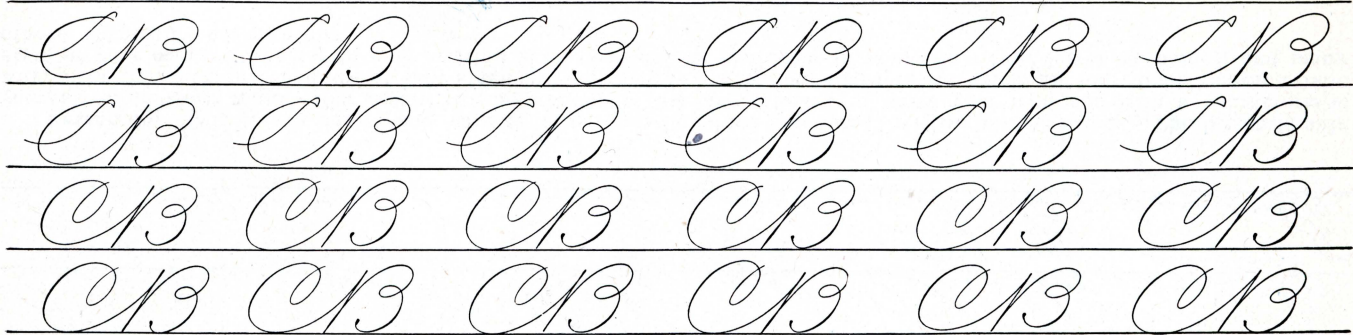
<sup>3</sup>Youth Youth Youth Youth Youth Your

<sup>4</sup>Youth is the time for improvement. U

**Lesson 81.** Notice the style of V at the end of the line in copy 1. This is a very good style of letter and some may care to make it. Surely, "Youth is the time for improvement;" and surely now is the time to improve your penmanship. Make good use of your time. Practice the words and the sentence very faithfully. Study height, slant and width of letters. Observe little things for yourself.

Dear Sir My dear Sir Gentlemen Messrs  
Dear Friend Mr. Mrs. Miss Dr. Very truly  
Yours truly Sincerely yours Yours respectfully

**Lesson 82.** Every one will have occasion to write salutations, abbreviations and complimentary closings. This lesson furnishes a few of those most commonly used. Practice each one thoroughly until you can write it well. A lesson of this kind should not be passed over hurriedly, since it is of practical value.



**Lesson 83.** Combination practice is interesting. Practice the **CB** combination carefully. Make the pen glide rapidly and freely over the paper. In the first combination stop the pen at the top of the **C**, at the end of the downward stroke in the **B** and at the end of the **B**. The stroke and the pen should stop together at the end of the **B**—this makes a dot. Make the pen glide rapidly over the paper in combination writing. Learn to combine the initials of your own name. Since this lesson is only suggestive, a great many other capital letters can be joined in this way. Think of other capital letters that can be joined. Capital letters that cannot be joined together well, make single.



*Ed Dunne Ed Dunne Ed Dunne E*  
*Ed Dunne Ed Dunne Ed Dunne E*  
*Ed Gamon Ed Gamon Ed Gamon E*  
*Ed Gamon Ed Gamon Ed Gamon E*

**Lesson 84.** This lesson shows how capital letters can be joined together in writing proper names. The lesson is only suggestive. A great many other names can be written in this way. Learn to write your own name, in a characteristic way, after this fashion. You are at that stage in your writing when you ought to be using an individual, characteristic style of your own. Character in your writing is as desirable as character in your life. Practice these names, and many others, earnestly and faithfully.

This is a specimen of my penmanship  
after practicing from Lessons in Penmanship  
by C. I. Doner.

1 2 3 4 5 6 7 8 9 0

Pupil's Name.

**Lesson 85.** See how well you can write this lesson. Practice it over and over again until you feel satisfied that you have done your best. Then compare your present style of writing with the style you wrote before beginning to practice on the lessons in this book. Always write with free arm movement.

\$94<sup>20</sup>

Wenham, Mass., 3-14-1907.

Received from William E. Hammon  
Ninety-four and <sup>20</sup>/<sub>100</sub> ————— Dollars  
in full of account to date.

Benton & Connor

**Lesson 86.** Every one ought to be able to write the correct form for a receipt. Practice this receipt over and over again until you can not only write it well, but also be able to carry the form of a receipt in your mind. In addition to this receipt practice writing a note, check and bank draft.

Columbus, O., Mar. 14, 1907.

Mr. Arthur Merrill,  
Salem, Mass.

My dear Sir:

I am in receipt of your letter

**Lesson 87.** This lesson shows how the beginning of a business letter is usually written. Practice it thoroughly until you can write it well. In addition to this lesson practice writing a whole letter, being careful with the arrangement of the heading, address, salutation, body, indentations for paragraphs, complimentary closing and the signature.



It is the holidays, the evenings, the spare moments that try character; the great strain does not come in the busy day. If you want to know a young man's character, find out what he does with his spare minutes.

**Lesson 88.** The author would not only like to have you write this paragraph for the practice in penmanship, but also to learn it as a memory gem to be carried with you through life. Select other paragraphs and practice them carefully and faithfully. Paragraph writing is excellent practice.

# Ledger Headings

Merchandise      Interest      Discount

**Lesson 89.** Ledger Headings are usually written a trifle larger and a trifle heavier than the ordinary style of writing. This lesson merely gives the idea how ledger headings are written. Write other words such as Cash, Loss and Gain. Resources and Liabilities, and others that you may have occasion to use.

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z  
a b c d e f g h i j k l m n o p q r s t u v w x y z . 1 2 3 4 5 6 7 8 9 0 .

**Lesson 90.** A marking alphabet of this kind is used for marking packages, boxes, etc. It is a very practical style of letter and every one should learn to make a letter of this kind. The paper should be held parallel with the edge of the desk and the pen should be drawn to the right for all the downward strokes. All heavy strokes are made downward and the pen is raised on the line. The letters are made somewhat slowly with more or less finger movement. A flexible pen is best for this work. A stiff pen should not be used. In addition to making these letters and figures write words, proper names, etc.

